

SCHOOL ARTS

A TOWN

VOLUME 10 NUMBER 8



The EDITORS
will endeavor to produce
an even finer volume for
1941 - 1942
than this year's

A SCHOOL ARTS AWARD of
MERIT of \$50.00 will be made
by the EDITOR on June 1, 1942 on
best material received and used in
Volume 41. 2nd prize . . . \$30.00
2 awards of \$10.00 each.

Announcing MONTHLY SUBJECTS for Next Volume of SCHOOL ARTS

Volume 41 - September 1941 - June 1942

Inviting articles and illustrations from PRIMARY, JUNIOR and ADVANCED SCHOOLS on the various art subjects and their integration in education for use in the following SCHOOL ARTS NUMBERS.

1941			
SEPTEMBER	Stage and Pageantry		School and Classroom, Community Programs, Masks, Dioramas, Puppetry and Movies.
OCTOBER	Holidays		Halloween, Thanksgiving, Christmas and other holidays
NOVEMBER	Indian Arts		Indian Subjects as used in Classrooms
DECEMBER	Design and Crafts		Design. Color for Handcrafts. Schoolroom Projects
1942			
JANUARY	Child Arts		Classroom and School Programs. Drawing and Painting and Crafts
FEBRUARY	Books and Posters		Booklets, Illustrating Binding, Lettering, Bookplates, etc.
MARCH	Materials - Equipment		Methods and Use of Tools and New Materials
APRIL	Art Traveling		Classroom Travel Projects. Art Travel Trips in the two Americas. Travel Booklets
MAY	Integration		History, Geography, Music, Science, Botany, and other subjects integrated with art
JUNE	MURALS Drawing and Painting		Simplified methods in Human Figure and Animal Drawing Projects for the Grades and High School

Material for these subjects should be sent in as soon as possible for SEPTEMBER, OCTOBER and NOVEMBER subjects and at least four months in advance for all other subjects.

Complete name and address should appear on the back of each illustration or example of art work and return postage to accompany the material if sender expects material to be returned whether or not accepted for publication. Photographs only preferred of all subjects over 2 x 3 feet.

NOTE ESPECIALLY: Send all material for use in SCHOOL ARTS for above subjects to Pedro J. Lemos, Editor, SCHOOL ARTS, Stanford University, California, *excepting* subject material for the months of JANUARY, MARCH, and MAY, 1942, which should be sent to JANE REHNSTRAND, Assistant Editor, State Teachers College, Superior, Wisconsin.

PLEASE NOTE: \$100.00 Editor's Awards announced at top of this page. These awards are added to the payments regularly made for all articles used in SCHOOL ARTS . . . So assemble your best art projects and mail them promptly to the Editor of SCHOOL ARTS, Stanford University, California. These awards are not open to competition for Advisory Editors of SCHOOL ARTS, Book Authors, and Professional Writers.

Within the Family Circle . . . by the Secretary of THE SCHOOL ARTS FAMILY

CREDIT

Credit for the wonderful group of photographs which appeared in the February issue, pages 188, 189, 190, 191, and 192, goes to the Wisconsin Art Project of the WPA.

This illustrated article by Lucy Irene Buck, Art Supervisor in Madison, Wisconsin, reaches a new high point in a report on the modernization as well as the modern art rooms used in schools.

Incidentally, the February issue has brought in more voluntary favorable comment than any issue in this publishing year. In addition to a wealth of new material and new teaching methods there was added one of the first attempts at an art material and equipment shopping list.

April Art Conventions

Pacific Arts Convention
PORTLAND, OREGON
April 7 through the 9th
For further information write to
Robert Tyler Davis, Portland Art Museum,
Portland

Eastern Arts Convention
NEW YORK CITY
April 16th through the 19th
Headquarters—Hotel Pennsylvania
Send membership \$3.00 to
Secretary Raymond Ensign, 250 E. 42nd St.,
New York City

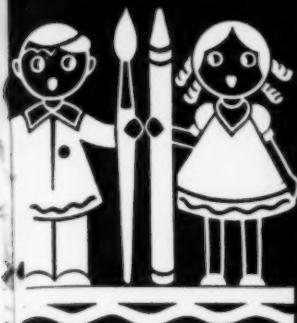
PACIFIC ARTS CONVENTION, Portland, Ore.
Monday, April 7—Registration in the morning; address of welcome by Mr. Dugdale, Superintendent of Schools, Portland, and a message from the President. Afternoon—general meeting, art process movies and visits to other institutions. Evening—a formal reception at the Art Museum, and a Preview of the Exhibition of Masters of Paint and Print. Arrangements are now being made to exhibit superb examples by such masters as Rembrandt, Goya, Hogarth, Cranach, Daumier and a number of others.

An exhibition of great interest that is being planned by Miss Esther Wuest, Supervisor of Art in the Public Schools of Portland, is that of Art in Public Education. This will present as comprehensive a display as possible of the modern trends in art for public education.

Tuesday, April 8—A day of outdoor and indoor pleasure at Timberline Lodge on the slopes of Mt. Hood. Transportation provided, to reach the Lodge by 11.00 a.m. Guided tours, rides on the ski-lift and other excursions. Skiing, if you wish. Lunch at 12.30. A half hour general meeting from 2.00 to 2.30 will form the basis of many panel discussions, and another general meeting from 3.30 to 4.30 will summarize the findings of the panel meetings. Tea; then transportation back to Portland.

Wednesday, April 9—Morning sessions on special subjects. Afternoon business meeting and final general meeting will be followed by a program of art movies. The final formal banquet, at the Waverly Country Club, will be accompanied by music and a specially arranged entertainment.

(Continued on page 2-a)



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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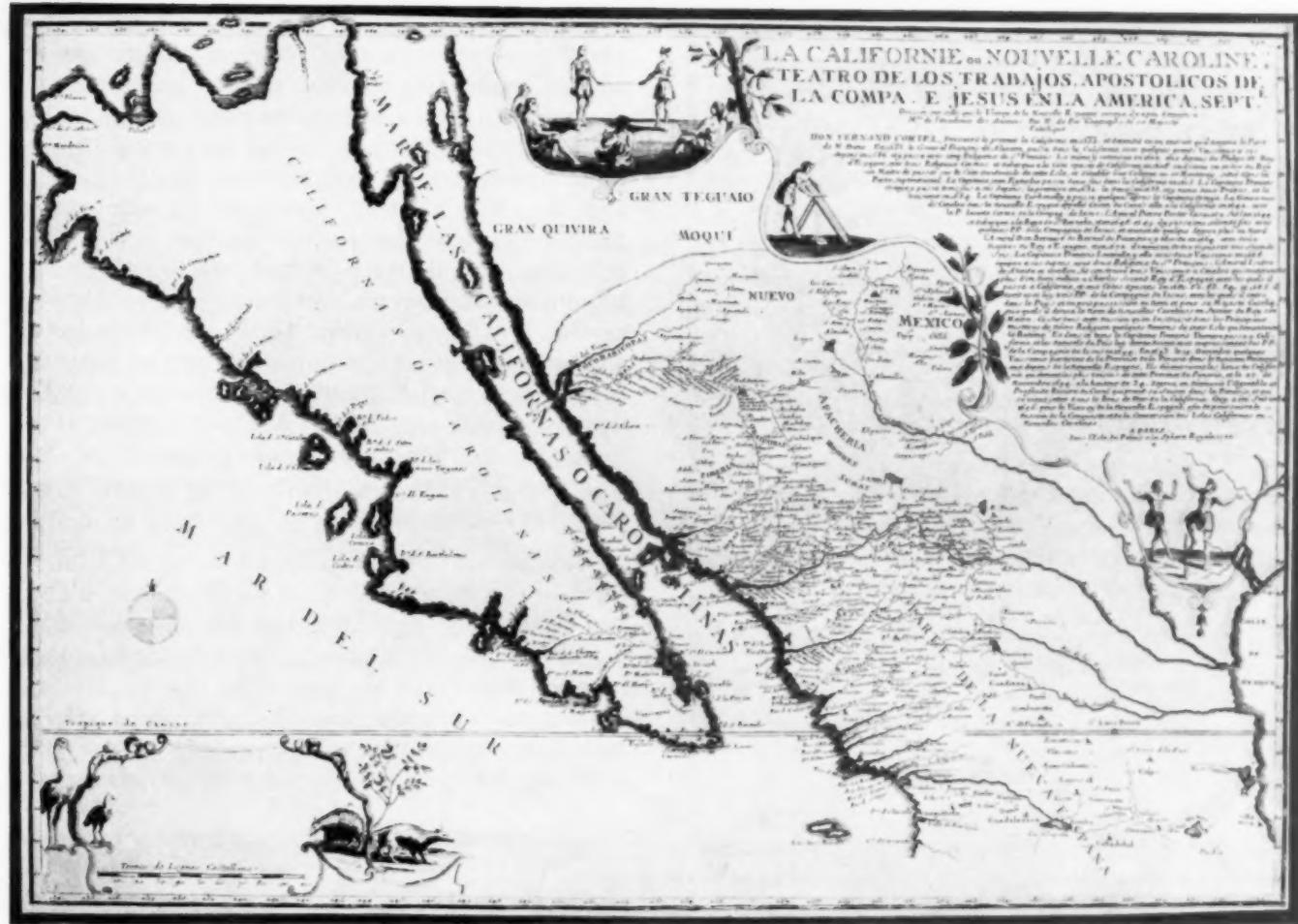
All manuscript, illustrations, and photographs are submitted at owner's risk. The publishers take every precaution to safeguard material while it is in our possession, but we assume no responsibility for it while it is in our possession or in transit.

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.



THE very old art of carved and modeled leather which reached its greatest perfection in the medieval Spanish city of Cordova, together with Spanish wood carving of peasant patterns, has left many a precious art heirloom in the old Spanish homes of the two Americas.





This antique map printed in Paris, 1720, charts an empire founded by Spain in the Southwest in 1540. Its main city, Santa Fe, was established in 1606, years before the landing of the Pilgrims. The same Indian pueblos on the map still carry on much of their customs and art crafts as when this map was made, when California was considered a sparsely inhabited remote island.

Rediscovering the ANTIQUE "OLD SOUTH" ↔ An Art Travel Paradise for Artists and Art Teachers ↔

PEDRO J. deLEMOS, Director, Stanford Museum of Fine Arts, Stanford University, California

DISTANCE may lend enchantment to art traveling, but today with modern transportation by rail and wheel, comfort and speed eliminates distance and increases the enchantment. A day or two of travel from any part of the United States will put us in a land very antique in history, with miles and miles of entrancing scenery, plus homes and natives and arts and crafts in villages which date back over five hundred years.

• Now that sea lanes of travel are blocked against visiting the art centers of Europe, why not consider the overlooked part of the Western Hemisphere where Nature has provided dramatic and artistic subject matter to meet every artistic requirement. Certainly the many foreign artists, archaeologists, painters and sculptors, ethnologists, and intellectual scholars of various subjects, whom I have met in various parts of our country and in parts of our southern neighboring

continent, testify to the rich source of art values in many directions to be found in all the United States. This includes the United States of Mexico, United States of Guatemala, of Peru, of Brazil, and all the United States of the various picturesque Southern States of South America. We have a vast storehouse of art treasures in each of these countries to be discovered by the North American artist and art teacher.

• If you insist on finding cities of long standing, antique old sections, you may have them. Just take several careful looks over the above map which is dated, showing it was engraved in Paris in 1720. It maps a part of the Southwest so old that cartographers, the old mapmakers, considered California an island. Note the Rio Grande River, titled then as the Rio del Norte de Nuevo Mexico. Near its source you will find St. Fe (Santa Fe) the Spanish capital of this empire of Nuevo Mexico. This country was discovered in 1540 by Coronado, over four hundred years ago. The four hundred year anniversary celebration was promi-





Tucson is located in an interesting center with many points of artistic and nature values for the visitor. Its climatic charm is well known

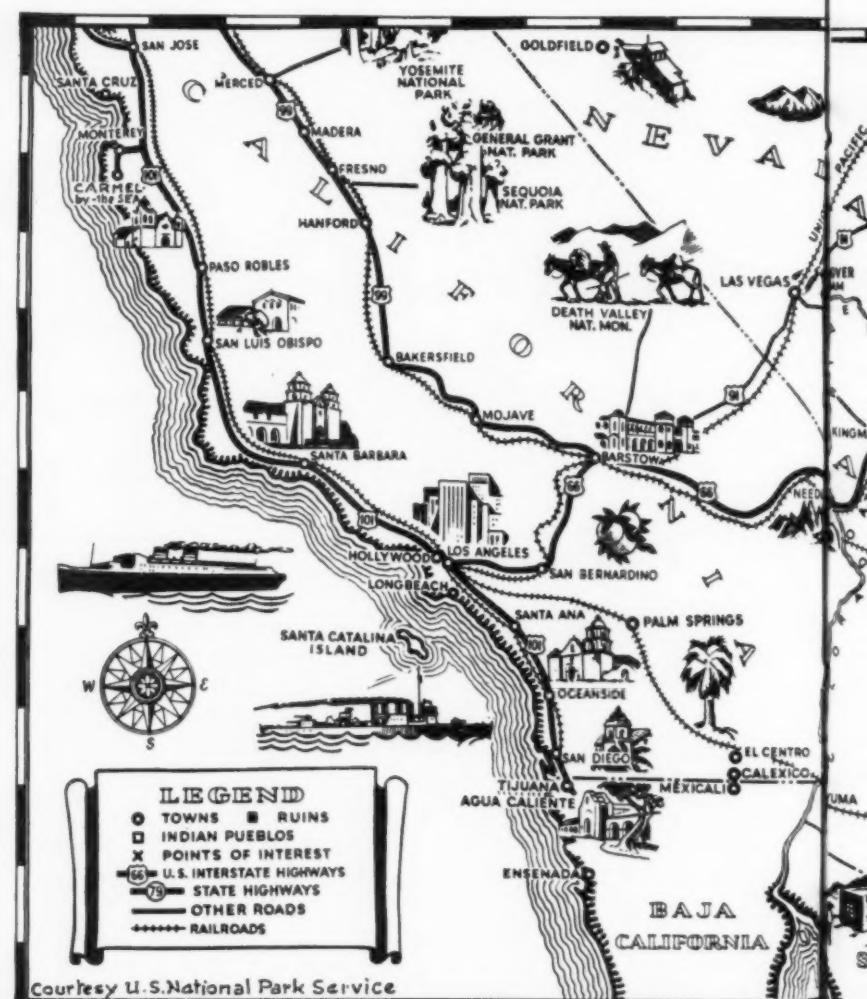
nently celebrated last year. An established going government existed here when the eastern coast was still a bleak, rockbound coast, and much of other parts of America were charted as "parts yet unknown."

- You will find on the map at right the Indian pueblos of Taos, Isleta, Acoma, San Felipe, Santo Domingo, San Ildefonso, Sia, Santa Ana, Santa Clara, San Juan, Cochiti, Oraibi (Oraibi) and others. If you go to these pueblos today you will find them in the same location—living, dancing, making pottery, and weaving, much in the same way as when the original of this map was made back in 1720. Santa Fe will be changed, but it is influenced today in its life by its romantic past. Several times a year it holds wonderful fiestas and celebrations commemorating historic events. It is reviving much of the colonial Spanish architecture influenced by the Indian pueblo architecture. At present the main civic buildings such as museums, post office, schools and many homes use such architecture. The La Fonda Hotel I consider to be the most artistic "hostel" in America, and I have visited a great number. It is consistently artistic inside as well as on the outside, which is a rare American architectural accomplishment. If you wish to see a close second in colonial Spanish architecture, visit "La Posada" hotel at Winslow, Arizona, on the Santa Fe Line. There is a wealth of art ideas in both these "Museum-Hotels."

¹See map, *School Arts*, April 1939, page 259.

- Visitors often stop at Santa Fe for a day or two and later return for a month or more. I know several whose "more" has resulted in their becoming residents. It is a country of great charm and much of its entrancing lure is the remaining antiquity of its past, made by the unusual continuance of its old buildings and the old "peasant" crafts of its surrounding Spanish natives, descendants of the old Spanish colonists. Too, the ever-evident Pueblo Indians who bring their artistic crafts to sell and to buy in Santa Fe, create an old-time quality. They have continued on and are very much an important part of the community, respected too, and appreciated as an important part of the state's life. A happy contrast to the Indian fighting period of America's pioneer life. We will return to Santa Fe to visit its nearby Indian Pueblo and other interesting parts.

- Farther south in Arizona we come to a lesser traveled section of the antique old South; where Pima and Papago and Apache Indian life once controlled the land bordering Mexico. Here cities have sprung from the desert land because of the healing, pleasant climate in the valleys set between stone carved mountains—mountains often decorated by Nature with huge finger-shaped cactus, so numerous at times



Courtesy U.S. National Park Service

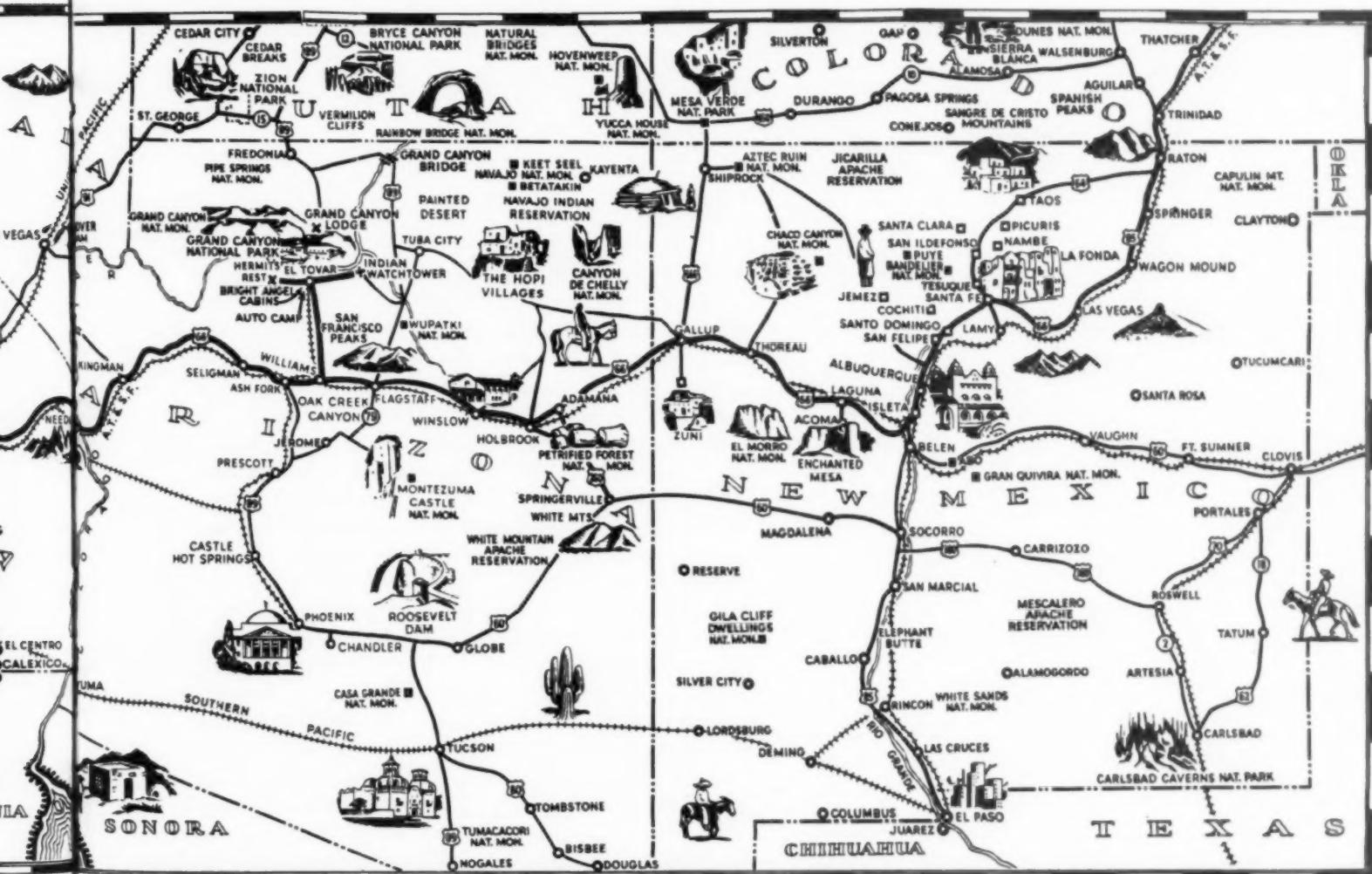
The chain of California Missions and the art centers of Southern California deserve a week's trip to do them justice

as to form a forest. Arizona with its unequalled Grand Canyon, Hopi Pueblos, Canyon de Chelly, and group of Old Franciscan Missions, will give the artist visitor a lot to see and unforgetable sky and mountain subjects for sketching or for memory's walls. The city of Tucson is developing a number of art activities and its festival programs from time to time attract many visitors from far and near. It, like other Southwest centers, is a hospitable, friendly city, its citizens always eager to give information and directions to all its visitors. In either the 7000-foot altitude of Santa Fe or the 2,400-foot desert altitude of Tucson, visitors can find similar points of interest. The nearby beautifully planned old missions which were abandoned for years, are now being intelligently restored. While we were there the main tower of San Xavier, the finest of Arizona's missions, was being rebuilt. Evidently the Lightning God so admired its tower it simply had to touch it with its fire finger and so it had to be done over.

- About the time the thirteen English colonies were declaring their independence from England, the Spanish fort of Tubac was moved to Tucson for better protection of the frontier. Before 1776 there was a Papago village at the foot of Sentinel Peak which

watches over Tucson, but no settlement was built. The Papago name for their village was "Styook-zone" was pronounced "Took-sone" by the Mexicans and now we call it "Too-sahn" (Tucson). During the Spanish period it was protected by an adobe wall and a small garrison against the marauding Apache, who kept the frontier a busy one of dangerous and exciting adventure. Today part of this wall has been located and reconstructed on the Pima county courthouse lawn.

- The Temple of Music and Art, completed a few years ago, is one of the finest structures of its kind in the West and exemplifies its interest in the cultural arts.
- Recreational activities are many and made possible every day out-of-doors because of the fine climate. The *Encyclopedia Britannica* compares the climate of southern Arizona with that of upper Egypt.
- The old missions near Tucson are San Xavier del Bac, nine miles to the south of Tucson, founded in 1692 by Father Kino, "the most eminent figure in southwestern history," who labored and established missions from 1687 to 1711 among the Pimas of the region. Mission San Jose del Tumacacori is another



The group of Franciscan Missions, the Indian Pueblos, Cliff Dwellings, Petrified Forest, Dramatic Canyons, Cactus Groups, Spanish Architecture, and Carlsbad Caves and Native Arts and Crafts, make the above section one of America's most interesting zones for the artist traveler or for any sight-seeing visitor

of the Kino chain of missions forty-nine miles southward toward Mexico. Visited first by Father Kino in 1691 the site was not built upon until 1768. The present church was built in 1800-1822 and was raided many times by the Apache Indians. Tumacacori is a National Monument under the National Park Service and is well worth visiting. A new museum building contains a number of exhibits and the dioramas tell in a realistic way this mission's dramatic history. An arch window in the museum building frames a view of the old mission. At first glance the visitor often believes the view a picture instead of the actual mission. The architectural details of the museum and exhibits are



This daughter of the Papago tribe will weave all her drying reeds into more beautiful baskets like these

a group well worth studying by every artist or art teacher coming to the Tucson section for it gives much data on a period of which there is a scarcity in the United States histories.

• The ruins of the old San Jose del Tucson are on the west bank of the Santa Cruz river in the southwest part of Tucson. The church was built by Fray Garcés in 1775. It was originally an imposing building used as a church for the Indians who lived near



Justina Separa, Papago potter, makes a few more practical cooking pots toward enlarging her menu. A wooden paddle or two, a few smooth stones, and deft fingers are her total equipment

Sentinel Peak. A garrison occupied another building nearby.

• Traveling eastward from Tucson the next interesting stop in the antique Old South would be El Paso, the old pass for all the Spanish explorers who went northward from Mexico. Here the visitor will find El Paso separated from old Mexico by only an international bridge. A day's time may be well used in crossing into the Mexican city of Juarez and exploring the shops in both cities for their Mexican handicrafts. Or from this point one may board the train for a trip to Mexico City for an art holiday in Mexico. However, for those concerned with an Art Journey within the boundaries of United States of North America, I suggest that after visiting the interesting parts of El Paso, which is to my mind the most Mexican of any city in our country, that they visit the greatest nature art gallery in our country. To do this you may board a bus meeting the arrival of your train into El Paso and after a few hours comfortable ride reach Carlsbad Caverns. The fascinating walk through these dimly lighted galleries will reveal sculpturesque work and decorative backgrounds and weird motifs that outdo any of the modernistic sculptors of today. One can well believe that our futuristic sculptors have gone to Carlsbad Caverns for ideas. I enjoyed many a weird form and easily recognizable forms of "Madonnas,"



Beautiful San Xavier Mission near Tucson adjoining the Papago Indian Reservation is one of the finest Spanish Mission buildings in the United States

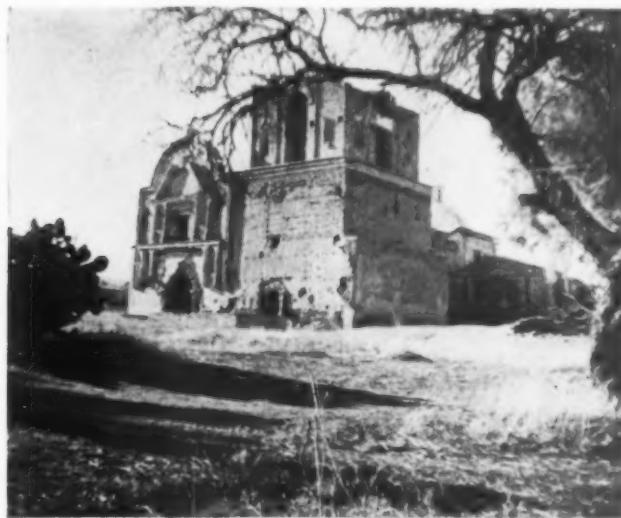
"Caveman," "Thinkers" requiring but little imagination, but for the many art seekers who enjoy art enigmas and puzzle sculpture Carlsbad Caverns will supply many more subjects. Art organizations whose whole art devotion seems to be toward trying to fathom the artist objectives in distorted or queerly formed art creations should make excursions to these underground galleries.

• These seven miles of wonderful awe-inspiring rock rooms and passages may be appreciated only by being seen. My ideas of them from the best of photographs, previous to actually visiting the caverns were meager in comparison to the actual thing. No photograph or color illustrations can do the actual scenes any justice. For such reason I have not used a single picture of the caverns in this article as none of them could convey even an approach to the splendor and the constant glistening light-reflecting iridescence of the stalactites and stalagmites that many centuries have been modeling underground. Twenty-five miles of additional galleries have been explored but have not been opened to the public! The trip will be a never-forgotten one and should be done in easy low-heeled walking shoes. Elevators may be used part way through the trip to reach the top, by those who have become tired through wearing high-heeled shoes, but some of the best scenery will thereby be missed.

• The bus trip back by sunset was worth the entire day's journey and soon after arrival a train carries the

art traveler on to San Antonio, the next prominent point of art interest in this Art Journey.

• San Antonio is located 700 feet above sea level. It has retained much of the lore and background of its interesting past when two hundred years ago Spain and France warred for its fertile valleys. Near the end of the seventeenth century, French traders established trails which became what is known now as the San Antonio Road. Then came the Franciscan Friars who brought the Cross of Civilization and in the year 1712 the Alamo, known as Mission San Antonio de Valaro, was established. San Antonio was first settled in 1731 by fifteen Spanish families sent from the Canary Islands by Spain. Today San Antonio is the most Spanish of all cities in our country.



Tumacacori was first visited by Father Kino in 1691 and has been recently restored. A unit containing artistic dioramas tell the history of this famous building



One of the picture rocks in Tucson's Mountain Park

• When Mexico seceded from Spain the Mexicans defeated the Spaniards in San Antonio. With Mexico City many miles away the Mexican officials in San Antonio took things in their own hands and ruled as they wished. This resulted in much strife and with the fall of the Alamo and the resulting war with Mexico, Texas and much of the antique Southwest was acquired by our country.



Mission Concepcion, founded 1731, one of four interesting Spanish missions near San Antonio and considered the best preserved



San Antonio, unlike many cities, has preserved its river, beautifying its embankment with a colorful unique theatre with the seats for the audience on the opposite bank. Plays and concerts are held regularly. Tropical plants and shrubs and a number of bridges enrich its beauty.



San Jose Mission, the Queen of Missions, nearby to San Antonio. A government project at this mission is reviving the native art crafts of pottery, carving, metal and other crafts

• San Antonio is becoming a beautiful city, an oasis of fine civic plans in a great area, preserving the old Spanish Governors' Palace and the Alamo and other Spanish structures. The old missions nearby are being carefully restored and preserved.

• These four missions of the early monks still stand like Christian sentinels in a wide half circle south of San Antonio city. Architecturally designed by the Franciscans they are beautiful examples of Mission art and worth while visiting and studying.

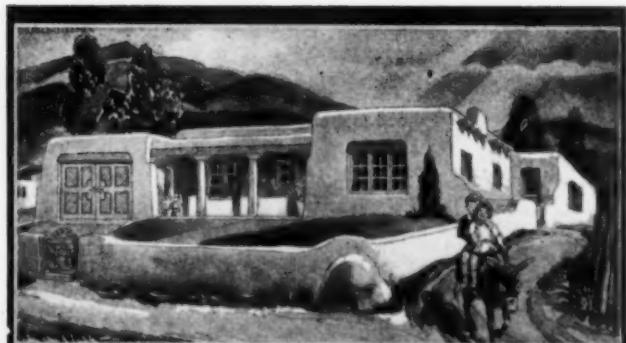
• The Mission of La Purisima Concepcion was founded in 1716. The Mission of San Jose de Aguayo was founded in 1720 and is one of the largest and most beautiful missions in our country with an ex-

quisitely carved stone window. The government is conducting an art project at this mission and the decorative tile, textiles, tin craft, painting and other art craft is excellently done. The old barrack section of the mission with its old Spanish kitchens still in good condition is unique.

• The third mission is San Juan Capistrano, 1731, and then there is the fourth mission of San Francisco de la Espada, founded in 1690. These Texan missions present an entirely changed quality of architecture from the California Franciscan missions, one that reflects more closely the old churches in Spain. The missions built in California were constructed with adobe instead of stone and their lower spread-out proportions directed by Father Serra to contend with earthquakes. Carmel Mission is the only stone-built mission in California as an easily worked stone was found nearby to build this mission headquarters for all the California missions.

• San Antonio City, unlike most North American cities in its modern march of building, did not bury or eliminate its river. Instead, it has preserved it by landscaping its banks and bridging it with pictur-





Many homes in Santa Fe are being built in the Indian Pueblo and the Colonial Spanish style thus in time restoring an antique architectural quality of much charm

esque bridges. One section has an outdoor stage with seats for the audience on the opposite side of the river. The San Antonio River in this way has become an unusual feature and civic asset and a cheerful nature picture in the center of a busy city. Other cities please make a note of this when with growing pains they plan to "engineer" their water-ways to the lower regions.

• "Little Mexico," the Latin Quarter, gives the visitor a completely new experience. Its shops and markets become another world, a strange leisurely world removed from anything American or Anglo-Saxon.

• Throughout the year San Antonio presents colorful events native to this city. Most beloved attraction of Texans is Fiesta de San Jacinto during the week of April 21. An Indian Summer Festival is staged each October. Los Pastores is presented during the Christmas season and civic operas and concerts are given beneath summer starlit skies in a Sunken Garden Theatre.

• San Antonio is our most southern point even if we visit New Orleans and the plantation country of the lower Mississippi, but before doing so let us swing northward by way of Tulsa, Oklahoma, to New Mexico as one way of rounding out the Southwest portion. While Tulsa is a new city, its founding as "Tulsey Town" occurring in 1882, today it is a



Canyon de Chelly



Taos Pueblo

Nature has carved great canyons and placed weird rock formations throughout New Mexico which together with the ancient Indian cities gives a dramatic scenic quality unequalled elsewhere

modern bustling city with an elevation of 800 feet, covering over 17 square miles, located on the Arkansas River. It is located at the old meeting point of the old boundaries of the Creek, Cherokee, and the Osage Nations. A large old elm, which was the council tree of these tribes, still stands.

• Tulsa is called the "oil capital of the world," producing an average of 400,000 barrels of oil a day in its nearby sections. There are no slums or shack town parts in Tulsa; its civic standards are high. With over forty schools, its art education requires a staff of over fifty-five art teachers. This issue of *School Arts* has a large percentage of its pages given to Tulsa school art work whose art standards are high.

• Reaching New Mexico we find two centers to radiate from in visiting the interesting Indian and Cliff Dwelling sections. These are Santa Fe and Albuquerque. Santa Fe City deserves a day or two in



New Orleans with its quaint old French-Spanish quarter supplies the largest, most natural old European section in North America. The foreign architectural quality in this part of New Orleans is cherished and encouraged toward continuation

which to visit its old historical buildings. The nearby Government Indian Schools are producing excellent results in reviving the Indian arts and crafts, and a visit to the schools will emphasize the fine spirit that exists in the Indian schools among the Indian students compared to that of former periods. Too, the government is doing a grand job in reviving the Spanish native arts among the people of the little Spanish mountain villages of Trancos, Cordova, Chimayo, where weaving, tincraft and wood-carving had almost disappeared. A trip to these remote towns is like finding a lost zone and a visitor is an event, bringing natives from every little adobe home to see who has come and why they have come. These people are the descendants of the early colonists who came centuries ago to colonize the country for the Spanish crown. With the coming of the Gringo they sought peace in the little mountain valleys of the head waters of the Rio Grande. They have quaint little chapels or sanctuarios and their penitente groups still conduct mystic religious processions. They are a gracious friendly people to those who are friendly to them.

• The road to Taos contacts several interesting Indian Pueblos, one of which is San Ildefonso where Maria and Julian live. They are noted for their excellent black pottery and consider *School Arts* their "good friend" since it was the first to announce the work of Maria to the art world through its pages in

1924.¹ Then there is the Indian Pueblo of Santa Clara with its nearby ancient home, the Puyé Cliff Dwellings, and another road will take you to Frijole Canyon, one of the most interesting cliff dwelling ruins in our country. A guest house is located at Frijole Canyon, enabling the visitor to stay several days or overnight, as many find the section too fascinating to do in a few hours.

• By the time one stays in this country a few days one is inclined to want to stay much longer. No wonder it is called "The Most Interesting Fifty Square Miles in America."

• If one takes the short train trip to Albuquerque, New Mexico's largest city, the Indian life starts with the railroad station. This large Spanish architectural building is both hotel and station and it is much more than either of these as it is a Museum. It houses a group of living Navajo Indians actually doing their metal and weaving crafts surrounded by one of the finest Indian Arts collections in the Southwest. From Albuquerque there are a number of interesting trips to be made. The first one should be to the Government's Indian School where boys and girls from many different Indian tribes are receiving a practical education in the three R's. They also are learning how to do their native arts of pottery, metal work and weaving and how to make it good in design and

¹*School Arts*, page 340, February 1924

The French Quarter section of New Orleans is indicated by the dotted outlined portion of this map



The noted Mardi Gras is held each year in New Orleans and is attended by visitors from many parts





This early example of Colonial Spanish architecture was built by Gov. Gayoso deLemos in 1788 at Natchez and was the Spanish Governor's Palace. From here the vast Territory of Mississippi was controlled for nineteen years. It was named Concordia (Concord). Destroyed by fire in 1901. The above is a copy of an old print

durable. Besides this they are taught the important living arts of housekeeping, sanitation, first aid, farming, cattle raising and all-round good citizenship. It always gives me a thrill to see these bright-eyed citizens from the deserts and mountains whose past ages of ancestors outdoor life impels them to want to depict nature by pictorial and symbolic art, at last having a chance to fulfill an honest desirable desire. There was a time when Indian students were punished by government rules if they so much as depicted any of their ancestral symbolism. Making pictures of sunbonnet babies and the three bears used to be about all the law would allow. What crimes have been planned through intolerance under the name of religion and civilization!

• Albuquerque is a starting point from which to radiate to a number of Indian Pueblos. Chief of these are the Hopi villages where picturesque dances take place so often through the year, that almost any time in the year visitors may find a rain dance, or a

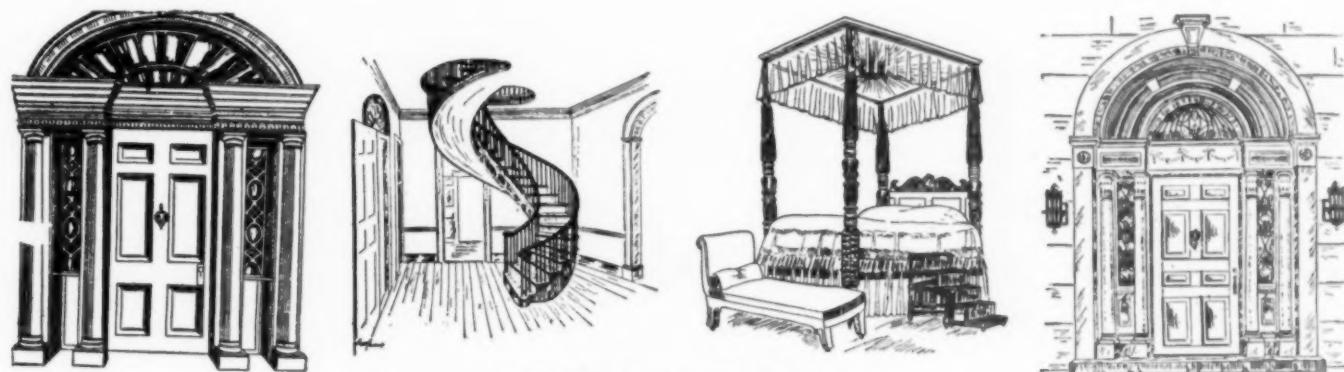
Natchez, Mississippi, was founded and planned by the Spanish Governor Gayoso deLemos in 1788. Natchez was the customs port at which all Mississippi traffic stopped to pay customs. The section controlled by the Spanish Governor-General was known as the Territory of Mississippi and comprised what is now the states of Louisiana, Missouri, Arkansas, Iowa, Minnesota, North and South Dakota, Nebraska, Oklahoma, in their entirety and most of Kansas, Colorado, Wyoming and Montana



After the Spanish occupation many handsome American colonial mansions were built at Natchez. This shows one of the typical homes, Gloucester, the home of the first American Governor of Mississippi, Winthrop Sargent, from New England. It is now the home of Mr. and Mrs. Lenox Stanton

harvest dance, or a buffalo dance taking place. Even though the buffalos are gone for which the buffalo dance was given preceding a hunt, the dance still continues as a festival. While the Hopi Snake

(Continued on page 9-a)



Pen Sketches from Natchez Homes

The famous Natchez Pilgrimages each spring enables visitors to see the gardens and interiors of many old colonial homes. It offers the opportunity of seeing and studying a wealth of antique and artistic furniture, handicrafts, and architectural details of America's Georgian Colonial Period



A tempera mural design by a tenth grade student of Central High School, Tulsa, Oklahoma



Eighth grade wood carving from the Webster Junior High School, Oklahoma City

Various types of mural decorations from Tulsa and Oklahoma City Schools integrating the history of the state with art



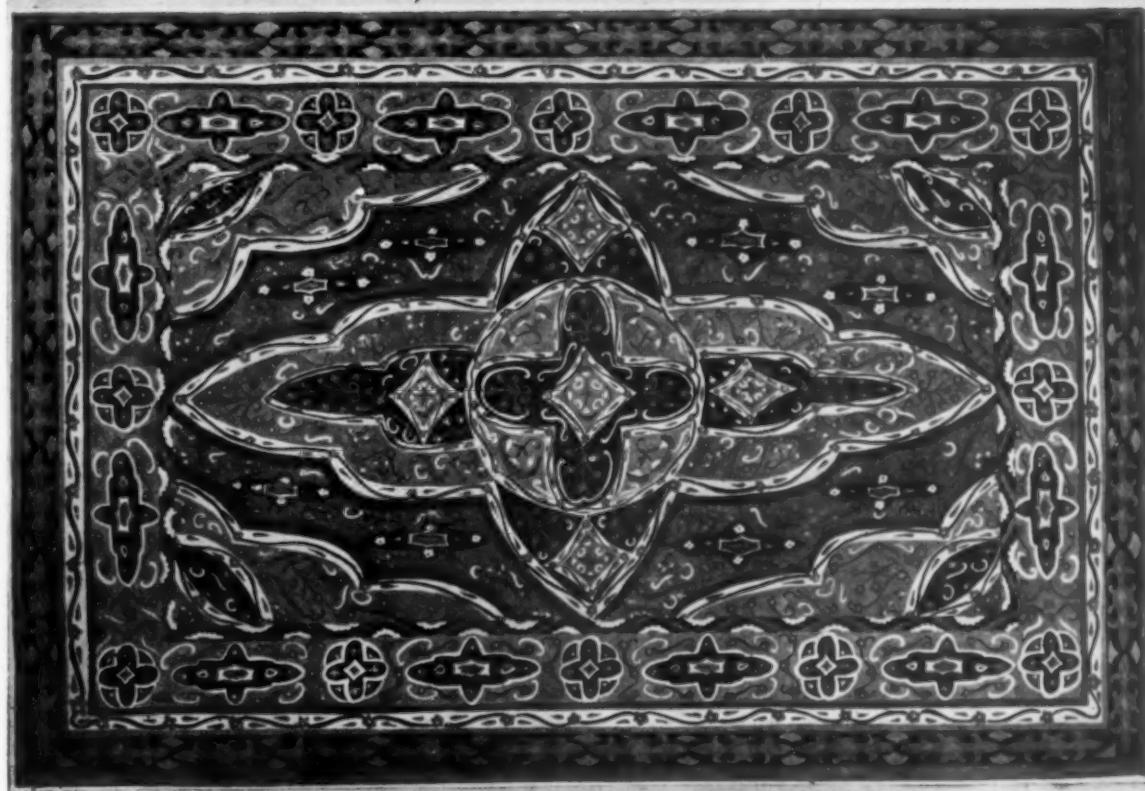
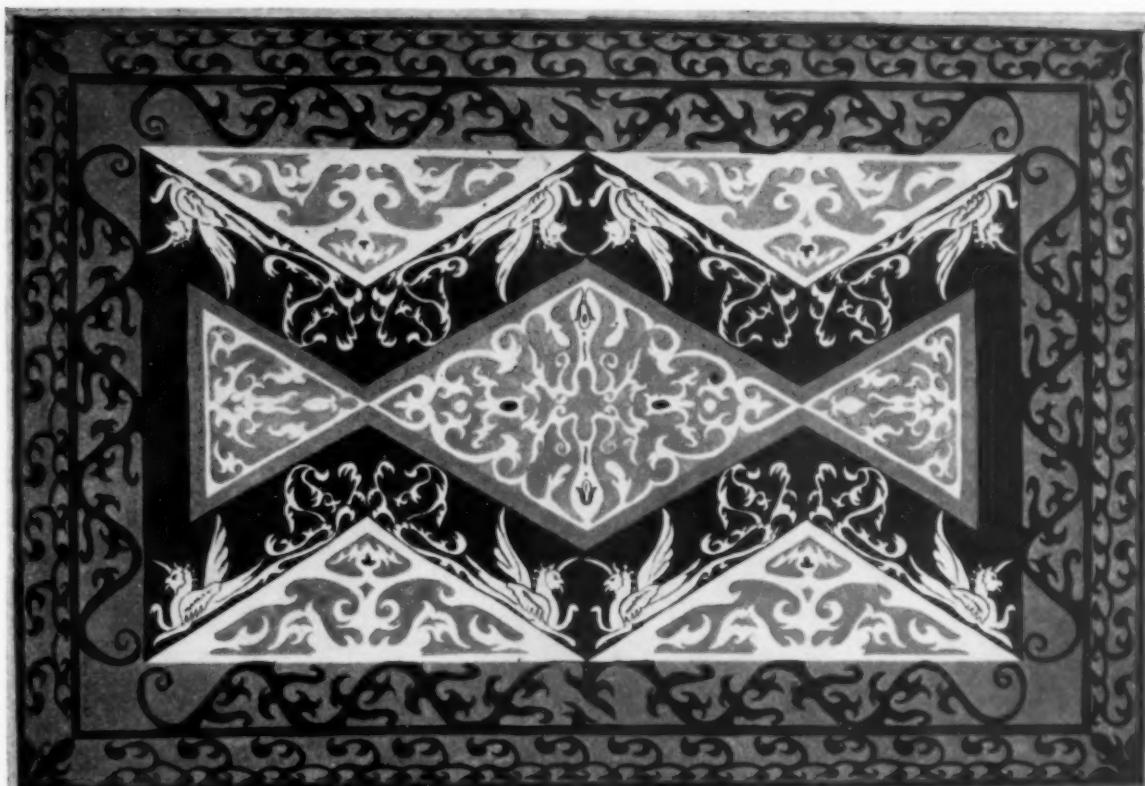
Above, 11th grade, Central High School, Oklahoma City



3A's and 4B's—Irving School, Oklahoma City



Whittier School 4B, Oklahoma City



These two rug patterns were created by design students following the study of oriental rugs. No copying was permitted and the designs had to be original but in the oriental spirit. Helen Officer and Betsy Feemster worked out this project under the direction of Mary Shecut Sease of Tulsa, Oklahoma

"Art needs no spur beyond itself."
C. K. Reiff, Superintendent of Schools,
Oklahoma City



The Run—this illustration depicts the race into Oklahoma, the tent town, and finally the modern American city

OKLAHOMA HISTORY PICTURED IN YEARBOOK

THE THEME FOR OUR YEARBOOK—MISS LUCILE ADAMS, Teacher, Central High School, Tulsa, Oklahoma

ACH spring it is the duty of almost every large high school to decide on a theme for its yearbook for the coming year. Inasmuch as Oklahoma was making great preparation to celebrate the fiftieth anniversary of its very kaleidoscopical history, the board of our school took as its theme, "Oklahoma History, 1889-1939."

● It was in 1889 that President Harrison issued a proclamation opening what was then called "Oklahoma Country," and on April 22 of that same year, people had gathered from far and neighboring states to make a run for the unassigned lands and to stake their claims for homesteads.

● Many people entered the new land by the one railway line; while others rode horseback, or drove teams to covered wagons. The evening of this great day found this new land peopled with fully one hundred thousand inhabitants scattered about.

● Oklahoma's growth and development from 1889 to 1939 has been remarkable. The realization of early dreams provided a colorful and individual state heritage.

● The art teacher, realizing it was possible to give the technical art training, prepare the work for the publication as well as teach a keen appreciation of the state, discussed with the class how they could best develop the theme. Soon the class assembled a collection of histories, old photographs, and other data, and exchanged historical narratives that had been handed down by their parents. Some related their own experiences since they had lived in small oil towns that had a mushroom growth. The class started work with plenty of enthusiasm, and the result was a yearbook with continuity throughout. In reproducing these ideas, the compositions vary slightly in trend of thought.

● If your high school has not used this theme of State History, I recommend that you do, as research on this problem of annual plates was very profitable, and the responsibility of incorporating all the ideas into one plate proved to be an excellent problem in composition.

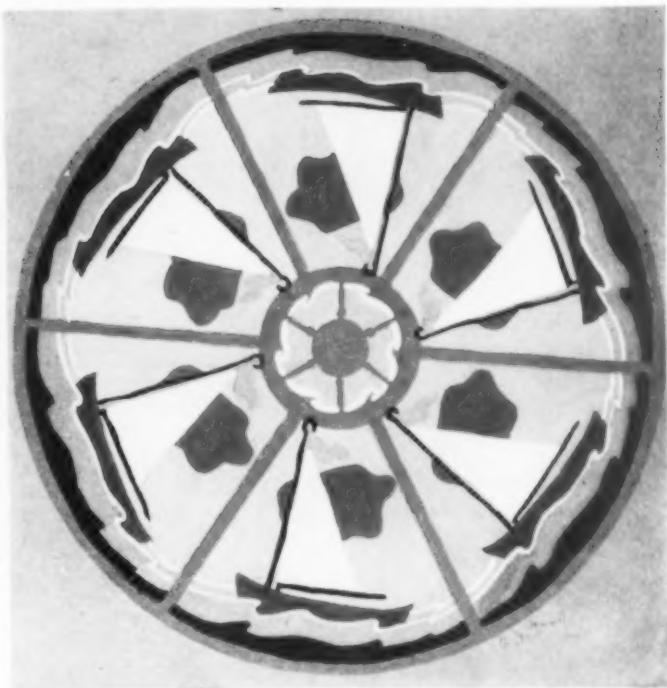
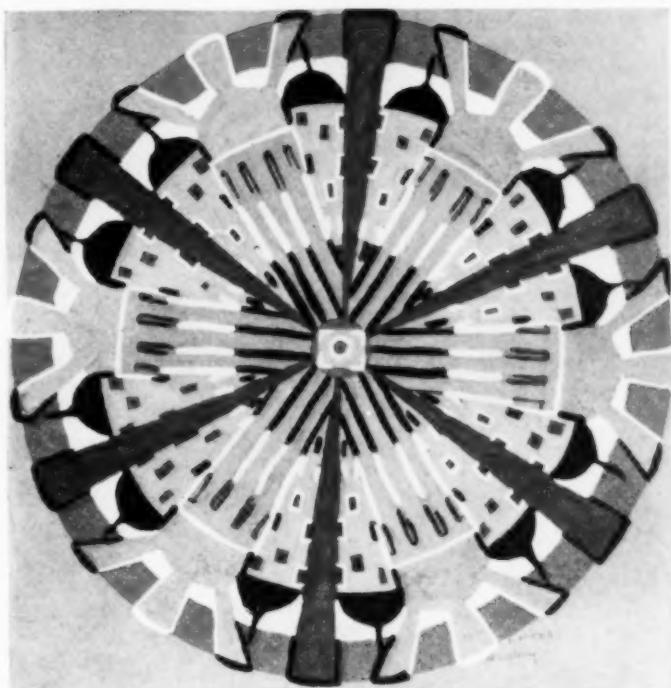
This panel records important dates and happenings of the past fifty years. Dallin's "Great Spirit" represents the symbol of our school and the native red man. "The Pioneer Woman" portrays the sturdy determination of the early women of Oklahoma.





THE MACHINE AGE AND WHEELS IN INDUSTRY

THE art class cooperated with the General Education Group while studying "Man and His Changing Environment." The Wheels of Industry and the Machine Age comprised the popular theme and proved to increase imagination and creative ability. At left is an asymmetrical arrangement of wheels with well divided spaces. The panels below are designed with the divisions of the wheel serving for divisions of space and any desired motif was used to complete a center balance. From Central High School, Tulsa, Oklahoma.



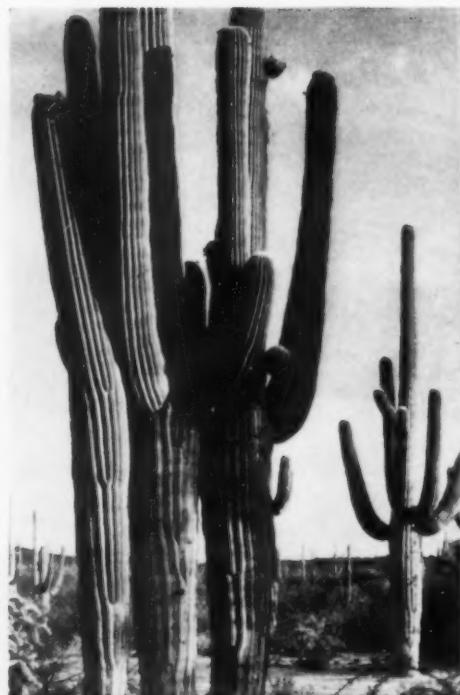


Architectural detail of various large buildings in Tulsa supplied the inspiration for the trend of these costume designs. The students of Lucile Adams at Central High School carried out this interesting problem



These three expertly rendered costume plates are the work of Jeanette Chancellor and Sam Shaffer, students of Lucile Adams at Central High School, Tulsa, Oklahoma

Have You Explored Your Own Environment?



II



IV



III



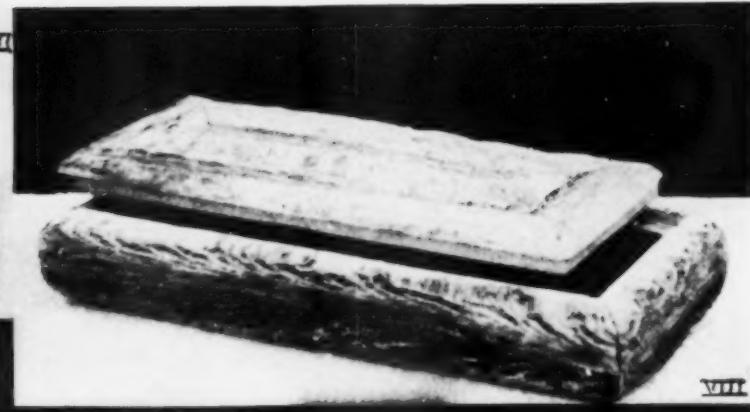
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VI



VII



VIII

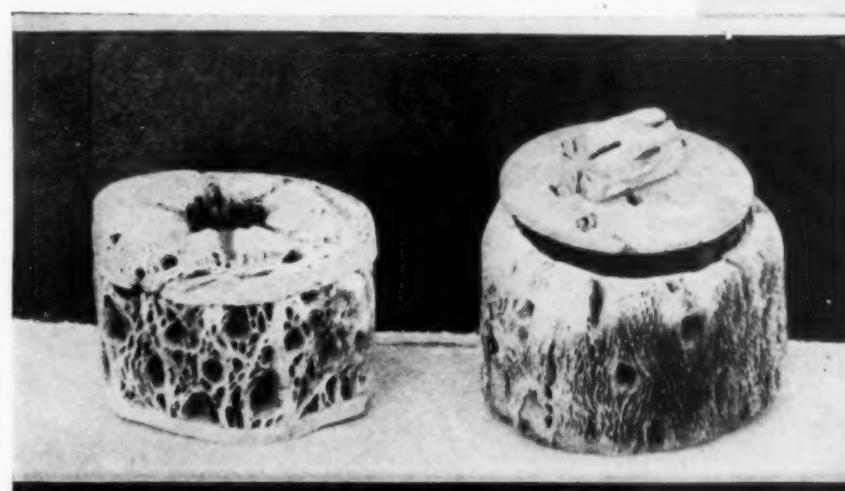
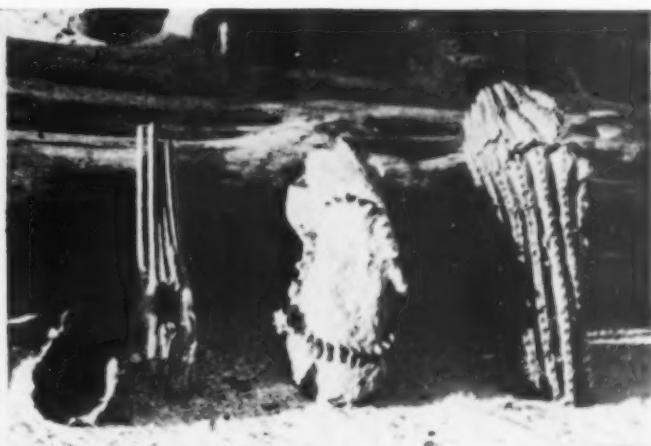
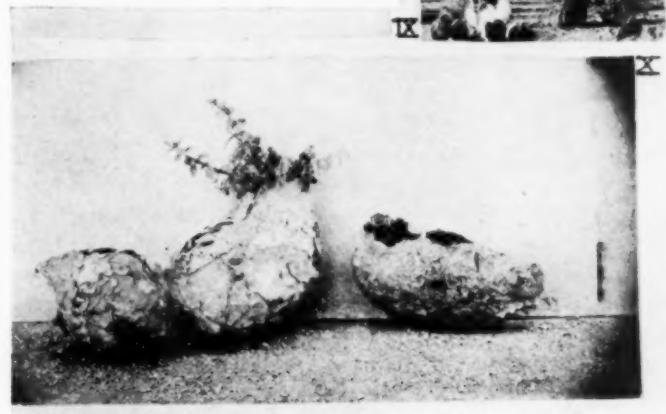
SKELETONS, wooden lace, blossoming rods, red earth, volcanic rock, white jewels, rattlesnake skins—strange craft materials discovered in a stranger valley—the Tucson valley of Arizona. It is ringed with mountain ranges whose rims etch hard lines upon homesick hearts of perennially arriving seekers of health, pilgrims who are drawn here by accounts of year-round sunshine, a 2400-foot altitude, and clarity of atmosphere. These newcomers are further baffled by a valley desert presenting formidable stabbing armaments of cacti.

• At length, a springtime comes; the desert blooms; health returns; and the mountains become a beautiful welcome barrier to the outside world. For them, here is a veritable Shang re la—a city of art, music, architecture, learning. Being without industries, relatively few opportunities, however, are available when idle hands begin to crave lucrative employment. And as to amateur exploring for native handicraft materials for profit, what could be more frustrating than a desert?

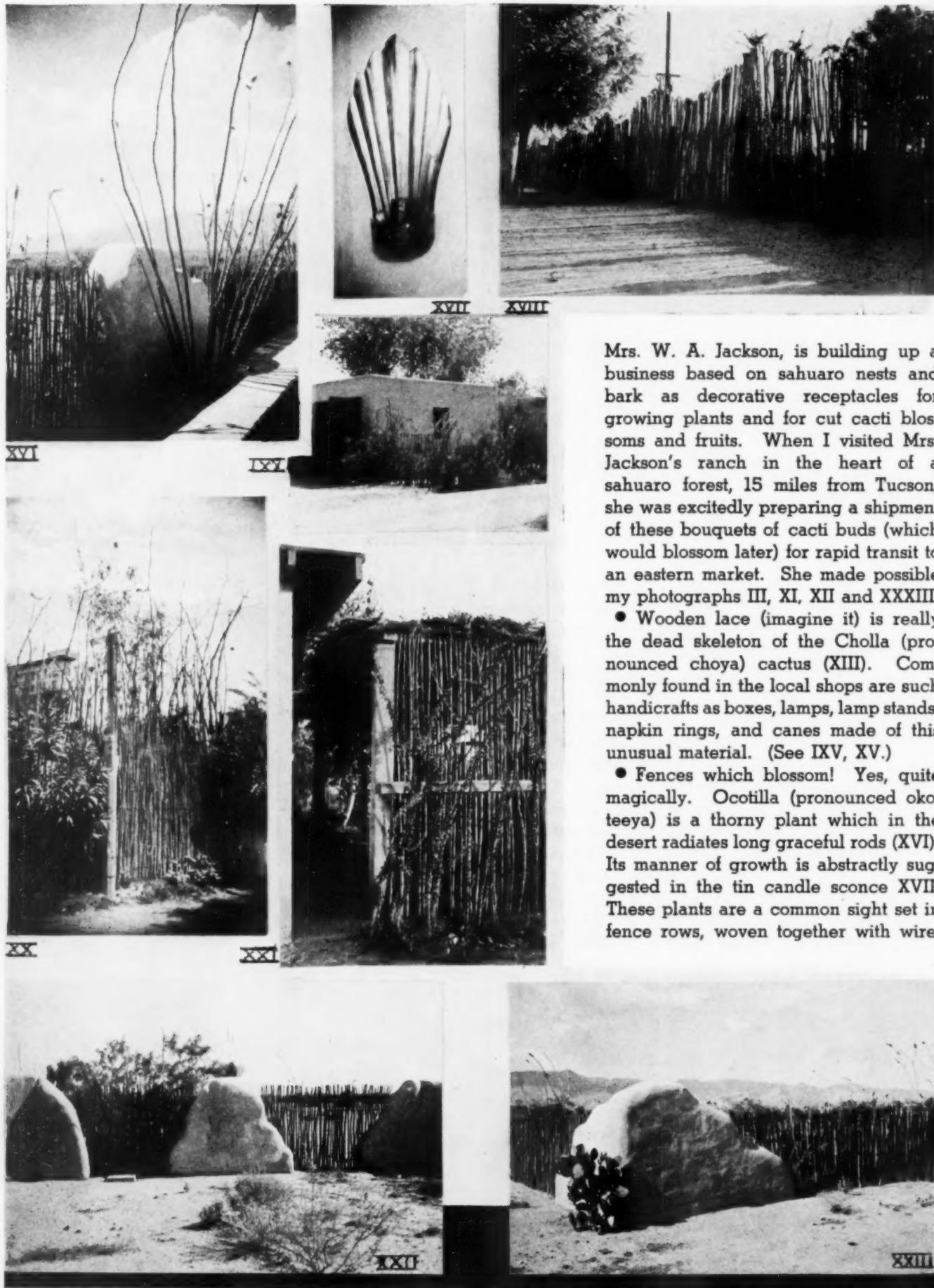
Sahuaro skeletons are increasingly being utilized to give novel rustic effects to places in the desert country. In Cosme's Cafe (V), for instance, logs for door posts and ribs for wall covering and door latticing are of peculiar interest. VI is a gate at University Ruin and VIII is a craftsmanlike container for cactus candy (made from barrel cactus). An orchestra stand in a restaurant patio (not shown) and the roadside cactus-craft market (VII) are built of this appropriate material. Note the abstraction of sahuaro cacti in the tin candle sconce (IV).

An Album of Crafts Evolved from Desert Wastes

BEULA M. WADSWORTH
Tucson, Arizona



Rustic sahuaro nests, such as X and XXVII, containing growing plants, are now and then to be found tucked away picturesquely in crannies of rock gardens of desert homes. Delightful it is at spring banquet tables sometimes to discover place favors of sahuaro bark (XII left) filled (right) with cactus tips or with cactus blossoms of ephemeral beauty; and perhaps, later in the season, laden with rich-toned cactus fruits. The circular boxes (XIV) and the lamp base and shade (XV) were created of cholla cactus by craftsmen of the Arizona Cactus Curios Company in Phoenix



Mrs. W. A. Jackson, is building up a business based on sahuaro nests and bark as decorative receptacles for growing plants and for cut cacti blossoms and fruits. When I visited Mrs. Jackson's ranch in the heart of a sahuaro forest, 15 miles from Tucson, she was excitedly preparing a shipment of these bouquets of cacti buds (which would blossom later) for rapid transit to an eastern market. She made possible my photographs III, XI, XII and XXXIII.

• Wooden lace (imagine it) is really the dead skeleton of the Cholla (pronounced choya) cactus (XIII). Commonly found in the local shops are such handicrafts as boxes, lamps, lamp stands, napkin rings, and canes made of this unusual material. (See IXV, XV.)

• Fences which blossom! Yes, quite magically. Ocotilla (pronounced okoteeya) is a thorny plant which in the desert radiates long graceful rods (XVI). Its manner of growth is abstractly suggested in the tin candle sconce XVII. These plants are a common sight set in fence rows, woven together with wire.

The use of ocotilla rods for utilitarian purposes dates from back in the Wild West days of Tucson of the late 1700's as illustrated in the replicas XXIV and XXV, to the present day as also shown above. XVIII encloses a private home; XX is at the rear gate to the patio of Arizona Studios down town; and XVI, XXII, XXIII picture parts of the enclosure of University Ruin, an outlying prehistoric site. The adobe fence posts abstractly suggest the ruin. A suburban beer garden utilizes at its entrance the bamboo screen XXI



XXIV



XXV



XXVI



XXVII



XXVIII



XXIX



XXX



XXXI



XXXII



XXXIII



XXXIV



XXXV

The lacy layers (XXVIII) taken from dead "leaves" of prickly pear cactus (XXVI) provide material for overlay of parchment shades. XXIX was decorated by the present author. XXXI is a Papago Indian home, partly of sundried adobe bricks with a mesquite tree trunk utilized as a corner post. XXX is at Columbia Pictures movie set. Note its shutter of Saguaro ribs. XXXII is the adobe Recreation Building in Tucson County Mountain Park. (Photo by Ben D. Gross, Tucson.) Black native volcanic rock was used for building Mrs. W. A. Jackson's home (XXXIII)



XXXIV



XXXV



XXXVI



XXXVII

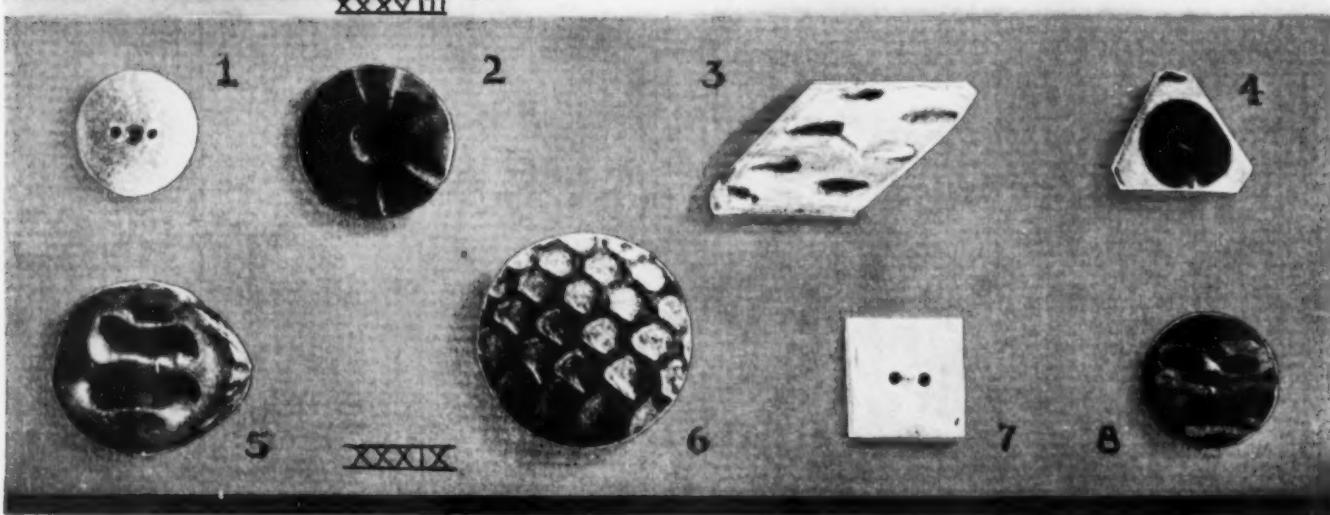


XXXVIII

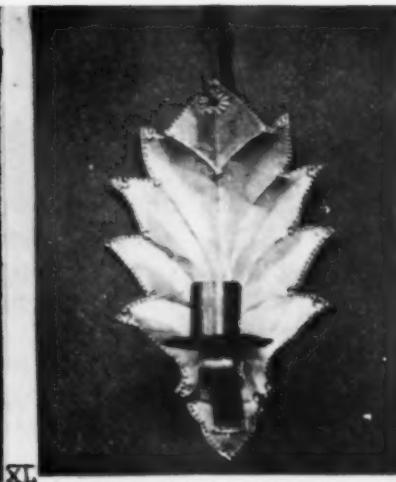
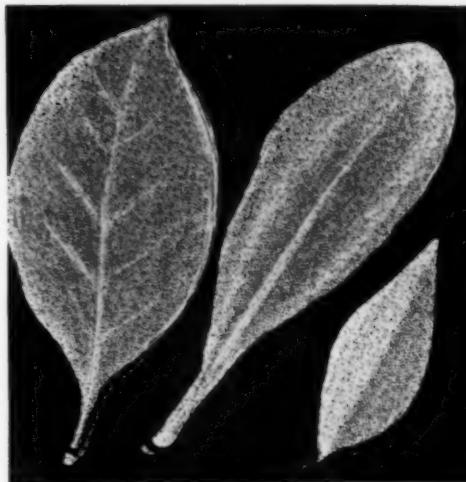
defunct prickly pear discovered dried layers of beautiful lacelike skeletons (XXVIII). The art of splicing together these layers over parchment for lampshades developed (XXIX).

• Red adobe earth is abundant on the desert (XXVI). It is mixed into mud with water and straw, cast as bricks in molds and dried hard in the sun, and commonly used for buildings and patio walls. In fact, such sun-dried bricks were thus used in Ur of Chaldea in 5000 B.C., and the art was passed along Mediterranean coastal points to Spain and on to Mexico and the American Southwest. Frederick A. Eastman, Tucson architect, designed the recent public building in XXXII which is built of adobe and covered with lime plaster. Note the sahuaro ribs overlaying the ceiling beams. The primitive adobe houses in XXIV, XXV, XXX, and XXXI are unplastered. The right-hand section of the Indian hut XXXI and the roofs are mud plastered over arrowweed. Volcanic rock is locally available for masonry (XXXIII).

• Speaking of masonry, some ten years ago, Mr. Victor Schull discovered up in the hills near Tucson an outcropping of chalcedony, also called white agate, a semi-precious stone, and he has ever since kept the place a secret. He has, in the meantime, developed a paying hobby which supplements his income from a job with a metal-working company. He makes varied garden accessories of cement inlaid with these white stones. I photographed the garden pot—cemented to a tree crotch (XXXVIII) and the fountain (XXXVII) at Mr. Schull's country place.



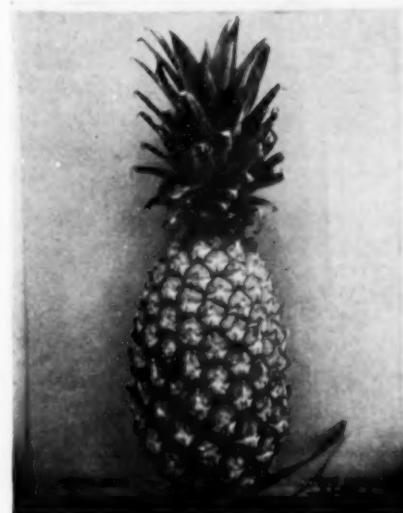
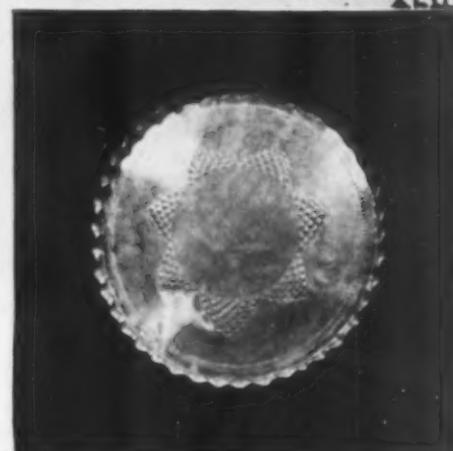
The shell-shaped ornament (XXXV) which centers the facade of the ancient mission, San Xavier (XXXIV), inspired the shape of the tin candle sconce (XXXVI). The fountain (XXXVII) represents a distinctive craft of cement inlaid with chalcedony; the flower pot (XXXVIII) best shows the waxy lustre of the white stones. Button making is still another hobby in which varied local materials are employed: 1. horn; 2. ironwood; 3. cholla wood; 4. mesquite wood; 5. black walnut shuck; 6. rattlesnake skin; 7. bone; 8. pine bark



• Another man, Mr. W. F. Young, with a craftsman's bent is specializing in making buttons, also brooches, from different types of local materials. Several years ago, I remember, he came to my studio and out under my mesquite trees he showed me a most interesting assortment of costume jewelry all made from the brown and yellow mesquite wood. This photograph presents recent specimens (XXXIX).

• No. 6 in this group calls for another story. Mrs. James B. Reidy, living on the desert accidentally discovered decorative uses for rattle-snake skins—belts, purses, etc., which she began making in her living room. Then the project ran away with her into such a big business, she told me, that she built a large workshop, accumulated a reserve supply of a thousand rattle-snake skins, and, suddenly, her health gave way. As a final result her craft is at a standstill. No. 6 pictures a button of rattle-snake skin made by Mrs. Reidy.

• Mrs. Leionne Raney Salter, who with her husband conducts a community of craft shops in Tucson, is a designer and craftsman who makes much use of decorative motifs of local interest. One instance is the adaptation of a shell ornament (XXXV) appearing on the facade of Tucson's most important architectural treasure, San Xavier Mission (XXXIV) which, we might mention, was founded by Franciscan padres almost two and a half centuries ago. The adaptation is seen in the tin candle sconce XXXVI. Leaves have for centuries been used in design, but here we see restrained original modifications of leaves of local trees (XL) in the candle sconces XLI, XLII and the tumbler holder in XLIII. One day Mrs. Salter set up before her Mexican craftsmen in



Natural leaves everywhere are available for design. Note how tincraft is adaptable to the use of such design motifs as: the first leaf in XL resembled in XLIII; the second leaf in XLII; and the third leaf in XLI. The surface of the pineapple is readily formalized in a classic surface pattern XLVII and borders XLV and XLVIII right. Metal abstractions in three dimensions of nature material have been done in XLVII and of flowers with stems which are a current vogue for interior decoration accessories

metal a fresh pineapple (XLVI) from a nearby market and suggested that they adapt its decorative quality in tin for a table centerpiece. As a result of their successful creative effort (XLVII) she gave them the pineapple to consume in a midmorning lunch. You will notice the formalized pineapple pattern on this metal abstraction is further utilized in her shops on plate XLV and the right-hand flower pot in XLVIII. The sconces IV and XVII are also the product of the Salter establishment.

• This community of workshops and a tea room known as Arizona Studios is of considerable interest to visiting craftsmen because of the picturesque and historic interest of the building, the quality of the work turned out there, and also the Mexican importations of handmade pottery, glassware, weavings, etc. from across the not very distant border, which are displayed for sale in the show rooms. The building in

its day was a distinguished private residence with thick adobe walls built around a patio at about the time Tucson was being incorporated as a village back in the 1870's. Its pine roof beams were snaked down from the mountains by oxen when Indians were a harrassing factor. The original charm of the building and the patio centered by a 200-year-old fig tree (see accompanying blockprint) have been preserved in its adaptation for wood carving, weaving, metal craft, lampshade making, interior decoration, and other shops.

• Thus we have seen in one community that the urge to create coupled with the will to make the most of the immediate environment has uncovered hitherto undreamed resources for handicrafts: old wood and bark, leaves, fruits and flowers, bone and horn from animals, even skins from snakes. Have you uncovered the possibilities of your environment?



A blockprint by Leionne Raney Salter depicting the quaint picturesqueness of the patio, with its corner fountain and ancient fig tree, which belongs to a community of handicraft shops known as Arizona Studios which she has developed in Tucson, Arizona



GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

FREEDOM IN CREATIVE DESIGN

EDNA REMINGTON, Woodrow Wilson Junior High School, Tulsa, Oklahoma

HE four hundred incoming seventh grade students in our junior high school were divided into two small schools of approximately two hundred each. One of these small schools was set up as an experimental group in General Education. The other school followed the traditional course of study.

• In the experimental group a series of broad problems was set up by pupils and teachers planning together. Specialists in science, English, social studies, and mathematics collaborated in planning with boys' and girls' activities which led to the solution of these broad problems. In the art classes pupils were given large sheets of paper and chalk. No attempt was made to teach techniques directly. No projects were assigned. Creative expression of ideas which grew out of student thinking in the solution of the problems which they were considering in other classes was encouraged. Before the end of the year, the work of the experimental group showed an unusual facility in the handling of color, and much greater freedom and freshness of expression than that evidenced by the group which was following the old routine of class procedure.

• In the second year of the experiment, both little schools followed the General Education program. The problem set up for the year was, "Why is the United States the greatest industrial nation in the world?" In the solution of this broad problem, many smaller problems were involved. The pupils and teachers in each school planned their work independently of one another. Pupils in both schools took art under the same teacher. The over-arching art problem as stated by the children was: "How has American art been influenced by industry?"

• Naturally, classes meeting in the same room were keenly alive to the interests and activities of other pupils working in that room. More and more creative art became an outgrowth of interests aroused in other classrooms, and interests manifested by different groups in the art room. The freedom and confidence which the experimental group had developed during the first year bore fruit in increased skill in handling

Ernest Cox and Joeb Dobb chose to make Early American homes



Tom Morley presents a miniature of his own home



While Fred Atkinson and Robert Foster preferred modern architecture



different mediums. Their drawings are still on large paper but now they are done in pencil, tempera, and pastel. The subjects range from designs involving tools, buildings and machines, through creative interpretations of such industries as steel, farming, oil, mining, fishing, and housing. One group finally produced small models of typical American homes ranging from log houses, Cape Cod cottages, French Provincial, Southern Colonial, and Monterey, to modernistic dwellings of various types. One of the most interesting of these was produced by a boy who followed the architect's blueprints of his own home in producing an accurate replica in miniature.

• The last art problem of the year was an assigned one of drawing from objects. It was handled according to routine art methods. The drawings produced by the experimental groups revealed a very definite superiority in color, drawing, and balance over that made by other eighth graders who have been trained under regular teaching procedures.

HOME PLANNING as a SIXTH GRADE ART PROJECT

HELEN MEYERS, Teacher

Eugene Field School, Tulsa, Oklahoma



INTERIOR Decoration is not taught in the elementary grades, but is taught indirectly in the study of homes.

● The approach to our Home Planning Project was made with the idea of leading the children to see how color, design, and balance play an important part in making the home attractive.

● Attention was centered on a few basic principles. 1. Color and design of wallpaper. 2. The selection of color and paper as to their exposure. 3. Size of room. Samples of paper were used to illustrate.

● Color expresses a room's atmosphere. The living room should be restful, comfortable, cozy, and one in which to relax and enjoy the family circle. Yet, it should radiate life. Here one might choose the more intense and neutral values in contrast. The dining room should be given a more formal treatment, using deep, rich tones, however, suggesting hospitality. The kitchen and breakfast nook should have vivid coloring to add a note of gaiety to the beginning of a new day. The bedroom should be light, airy, dainty and cheerful. Here the tints are most applicable. The general rule is to use warm colors for the north and cool for the south and east.

● The design of wallpaper influences a room's appearance, and presents points for consideration. Stripes have a tendency to increase the height and to narrow a room; avoid if there be too many openings or the ceilings be too high. Surface patterns must be used with discretion because too definite a pattern of oblique or diagonal lines tends to lower the height. Plain papers and indis-

tinct patterns in light and neutral values give a room the appearance of being much larger, and make a good contrast for the furniture.

● Draperies, upholstering, floor coverings and types of glass curtains are important factors in achieving complete harmony in a room through the selection of their design, color, and suitability.

● Balance and arrangement in a room are influenced by:

1. Balance in the architectural treatment, such as the placing of openings, fireplace, built-in cabinets, and bookcases.

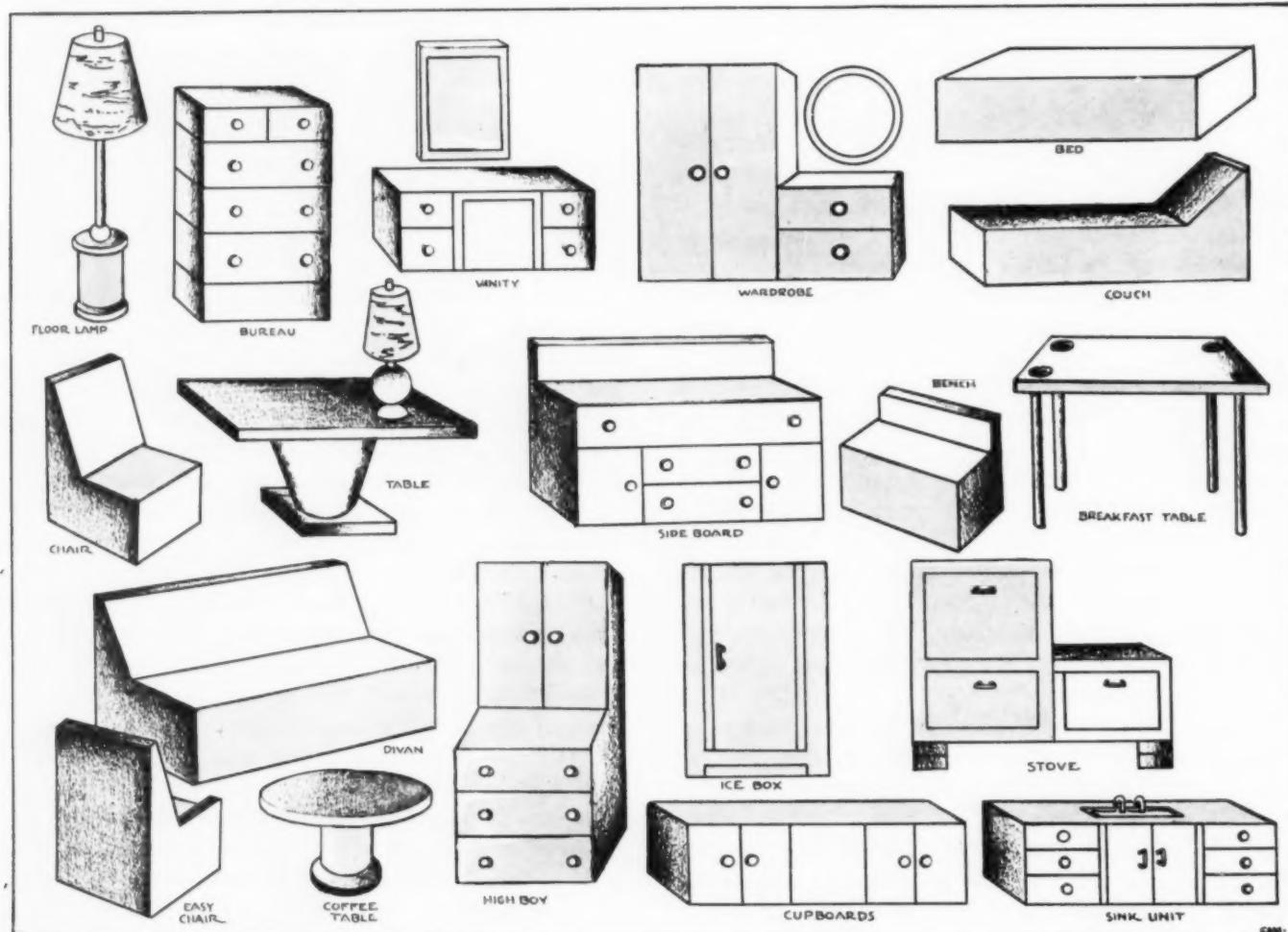
2. The grouping of furniture, for convenience and conservation of floor space by following architectural or room contours.

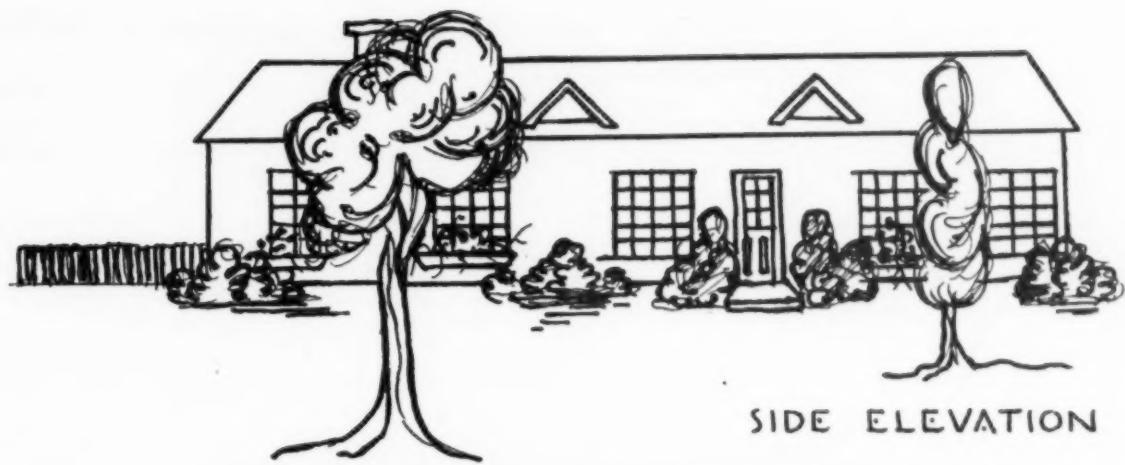
3. The surface enrichment of furniture and the grouping and hanging of pictures.

● The selection of pictures for various rooms and the manner in which they should be hung proved to be one of the most interesting problems. Types were discussed before a definite choice was made. The final selections were: a landscape for the living room, something to suggest restfulness; a still life or formal decorative scene for the dining room; silhouettes, flower studies, or plaques for the bedroom.

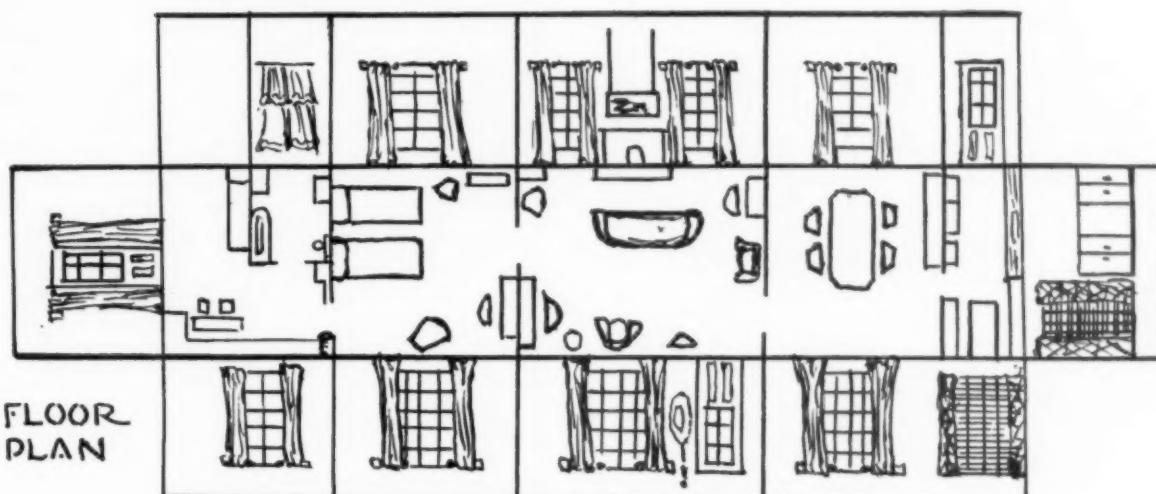
● The size, shape, and hanging of the pictures were determined by the space in which they were to be placed. The larger ones to be hung by parallel cords; the small ones by blind or invisible hooks, and may be grouped.

● Health is a vital point in home planning; as the placing and





SIDE ELEVATION



FLOOR
PLAN

convenience of lights in order that light may fall to the left unless indirect; and the windows so they provide a cross ventilation.

● In developing this project after the general discussions each child was asked to draw a plan of one room and illustrate some of the points brought out in class. Also, a collection of magazine pictures was compiled for reference and comparison of color harmonies. From these two the ideas for a general floor plan for our little home was made by making a layout, of large cartons. Blocks of wood were placed to represent the furniture. The building was then constructed of plywood for the siding, the partitions of 1 inch by 12 inches, this made a sturdy building, and a smooth surface for painting and papering.

● When we came to the various wood finishes a science problem presented itself in the selection of walnut, oak, maple, pine, mahogany, etc. The choice depending upon the comparison of cost, qualities, uses and the region or geographical location from which they might be secured.

● The crafts stimulated creative work; increased the interest not only for the group doing the actual work, but all the classes. Their remarks about the things they liked and how they tried to carry them out at home have proved the value of this project.

MATERIALS USED AND APPLICATION

● For furniture we used blocks of soft white pine, 2 by 2 inches, 2 by 4 inches, cut in various lengths and grooved with a coping saw or linoleum tool, for paneling doors and drawer spaces. Nails with points cut or filed off were used for chromium legs on breakfast table. Common 16-penny nails served the purpose. The wooden end from a kraft paper roll, inverted, with a small square base made the pedestal of the dining table. Basswood served for table tops and ends of divan, lounge chair, small table and bedsteads.

The pulls were small gilded carpet tacks. Small square staples could serve for modern handles on stove and ice box.

● For the upholstering, grosgrain ribbon was used with embroidery design to represent needle-point; or the student may make a design on cross section paper and transfer it to needle-point canvas and work a real piece. We also used samples of chintz, sateen and regular upholstering materials.

● Floor coverings. For these we used rug and linoleum samples, hooked rugs from old stockings, braided and woven rugs, made of one-inch strips of cotton or silk scraps.

● Venetian blinds. Weaving slats were painted to harmonize with the general color scheme.

● Drapery rods. Square and round beads were glued to end of sucker sticks with a small hole drilled in the square bead so it would not split when tacked to the wall with a finishing nail.

● Curtains were scraps of gingham, net, flat crepe, chintz and sateen.

● Lamps. Spools, sucker sticks, corks, small blocks of wood served this purpose. They were gilded to represent metal bases, reflectors and indirect lights.

● Mirrors from old purses were used above the vanity, chest of drawers, buffet, or on the dining table.

● Windows and doors a double thickness of poster board, cut and lined with cellophane gave the effect of glass.

● Trees were made of pine cones and painted for evergreens. Poster board was cut and painted for large shade trees.

● Flowers. For window boxes two bunches of artificial flowers from the five-and-ten-cent store made an effective display.

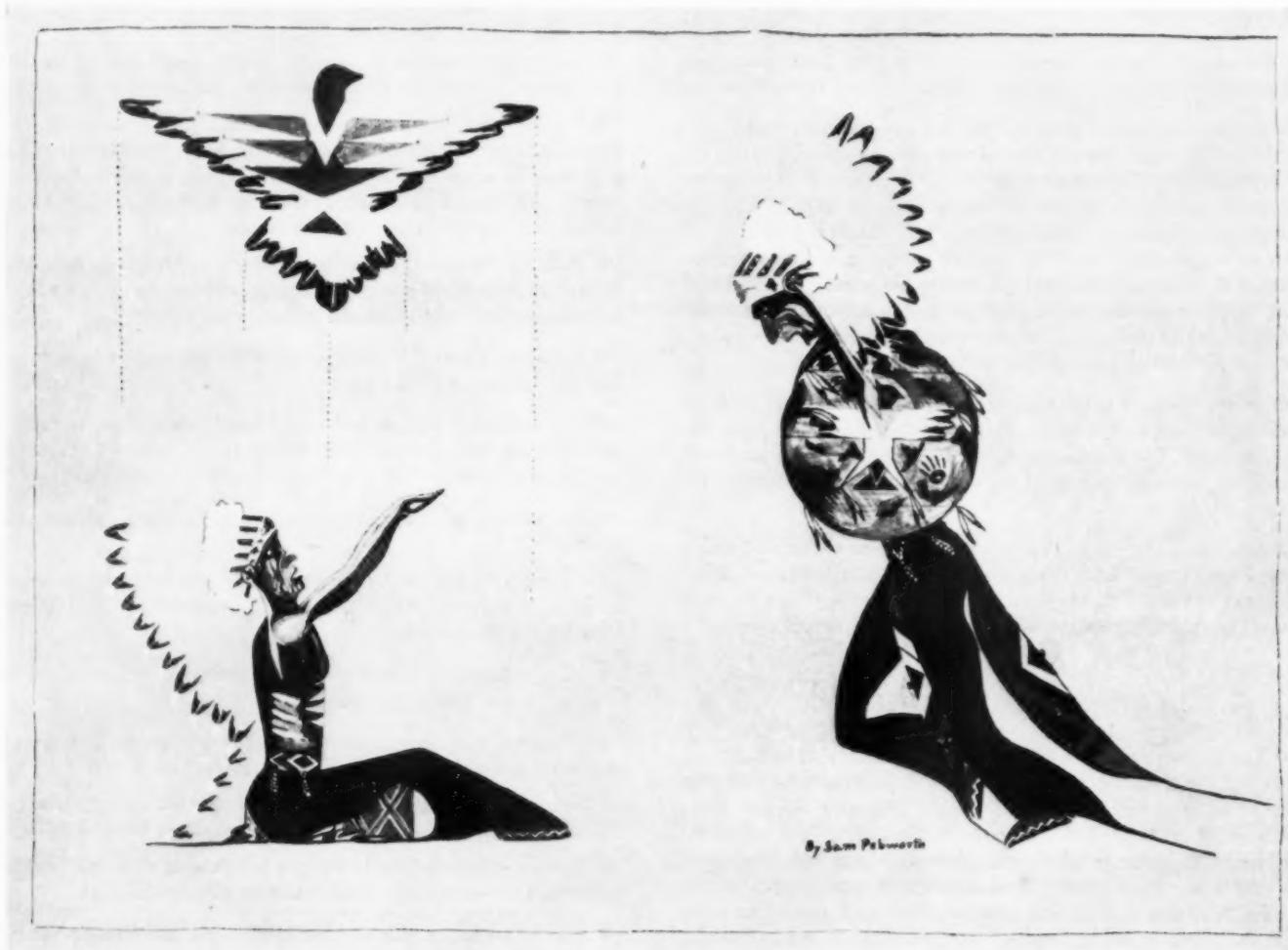
● The picket fence was made of Eskimo pie and cheerio sticks.

MANY boys and girls of Indian parentage attend school in Tulsa but very few express themselves artistically in a manner which is Indian in character and meaning. Sam Pebworth, a shy, fourteen-year-old boy, member of the Indian Choctaw tribe, seems to be an exception. Handicapped by deafness, he works mostly by himself in his art class, drawing Indians, horses and cowboys. After attempting to do the work of the class he became confused and discouraged because he did not understand why his decorative figures did not fit in realistic perspective backgrounds. However, he has finally realized that his work gives him and others the most pleasure when it is not an imitation of white man's art but drawn in a manner which is truly Indian in character.

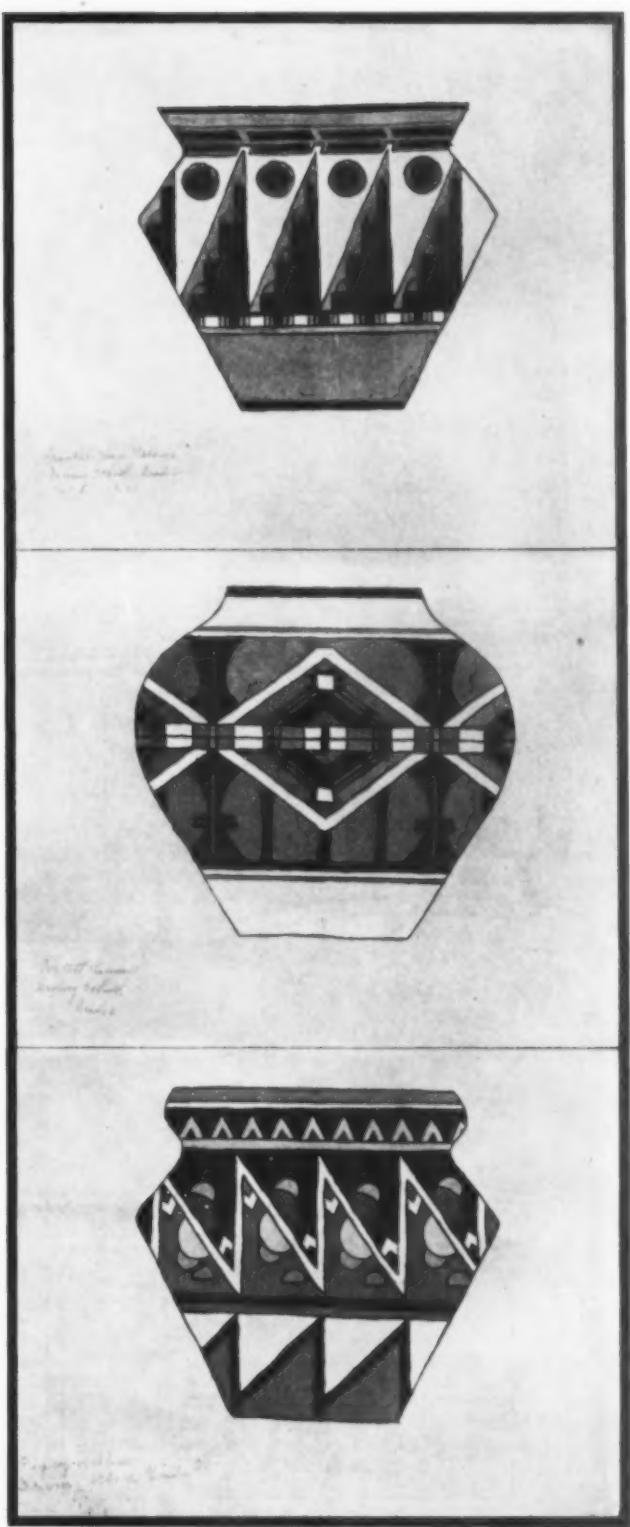
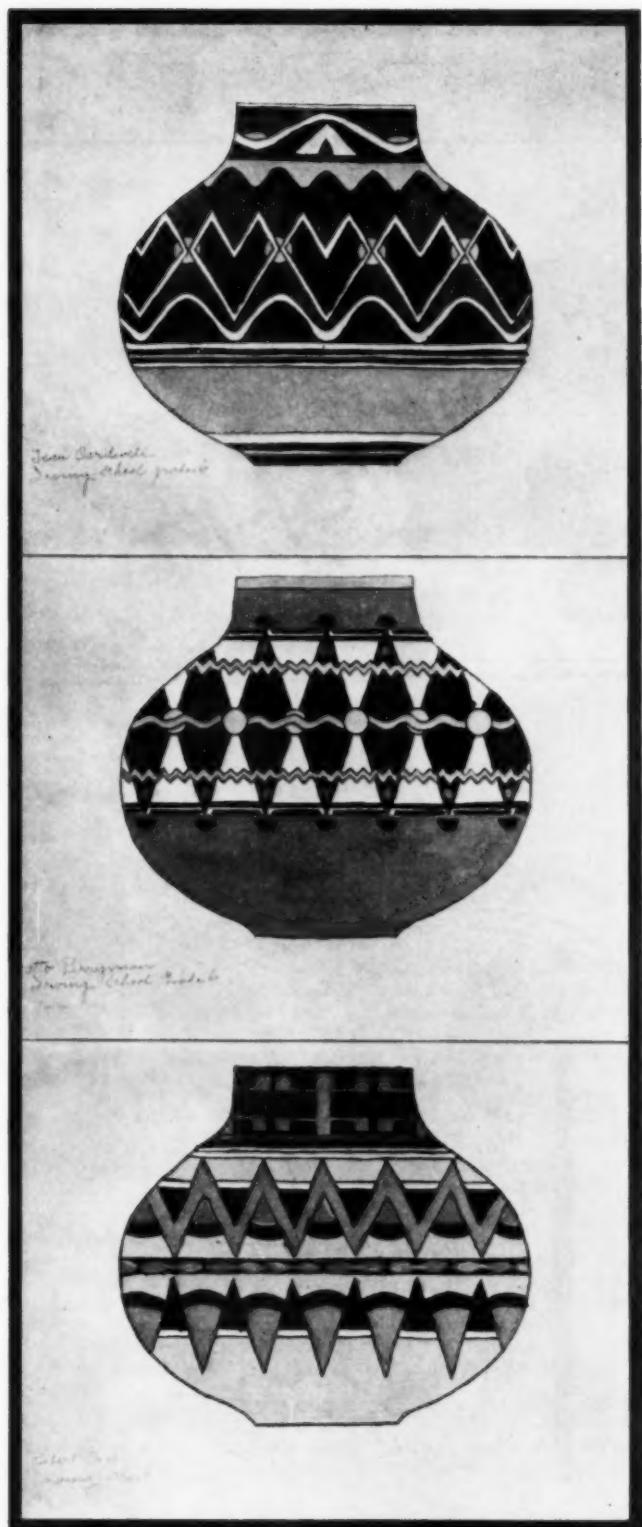
ELSA LANGSPECHT, Teacher
Horace Mann Junior High School,
Tulsa, Oklahoma



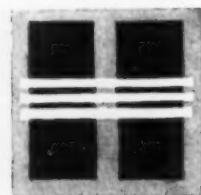
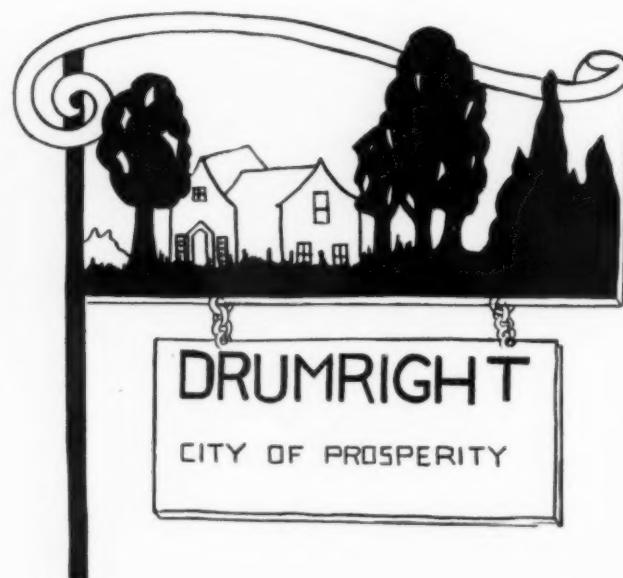
Sam Pebworth



By Sam Pebworth



The Indian pottery designs are the original designs of sixth grade students of Madge Gibbons at the Irving School of Tulsa, Oklahoma. This combined a problem of home decoration accessories with an abstract design problem where color predominated



HIGHWAY SIGNS

CATHERINE J. SMITH
Art Supervisor, Washington School, Drumright, Oklahoma

Last spring some of my advanced art students became interested in civic beautification and agreed to my suggestion that we make some attractive highway signs to take the place of the uninteresting "Drumright Population 5,000" signs. The Chamber of Commerce furnished all the materials needed and we were soon busy on our project. The designs were kept simple so as to show up without detailed inspection. They are done in black and white enamel paint, three coats of paint being used on each sign. They are welded to iron pipes, cemented in the ground. The work was done by students of the 8th grade of the Washington School, Drumright, Oklahoma. We have received considerable praise for our work for I believe no such project has ever been conceived before.

RANCH LIFE

A UNIT OF ACTIVITY

JEAN LANGSTON

Teacher, Third Grade
Kermit, Texas

WILLIE MAY THOMPSON

Art Supervisor



INTEREST in ranch life was aroused when we read the following poem:

THE LION CATCHER

Give me my chaps
And my ten-gallon hat
Give me a handkerchief
For a cravat.

Give me my holster
And my lasso
And I'll catch a lion
For you—ho, ho!

Upon discussion of the poem, it was learned that many children did not know what chaps, lasso, and ten-gallon hats were. Although Kermit is surrounded by ranches, the town's population consists of people connected with the oil industry. Most of the children had never seen a ranch. The day following the reading of the poem several boys and girls came to school wearing chaps. One child brought some spurs. Immediately questions began to arise as to what else cowboys wore, their reasons for dressing as they do, how they lived, and how they worked. In short, the group decided to find out all they could about ranches.

Activities engaged in were: story-telling by the children who lived on ranches, those who had lived on ranches, and those who had visited on ranches; collecting pictures; reading stories of cowboys and ranch life; making a miniature ranch in one corner of the room which they named the Double Star Ranch; making a book of local cattle brands; singing cowboy songs; drawing a mural as a background for their ranch; drawing pictures of ranch life; modeling cattle, horses, saddles, etc., from clay; making a book of mimeographed seat-work; writing a cowboy play for assembly.

In Reading, the children read stories in books, mimeographed stories, and stories made by themselves which we placed on charts. The favorite of the latter was the local brand chart. Around the edge of the chart the children drew the brands of local ranches. It read as follows:

LOCAL BRANDS

Every rancher has a brand.
Brands are very necessary.
They tell to whom the cattle belong.
A rancher identifies his cattle by his brand.
Examine the brands on this chart.
We see these brands on local ranches.

In Spelling, such words as the following were learned: cattle, ranch, rancher, brand, corral, saddle. In addition, there was a vocabulary chart of sight words. Another chart was called "Our Glossary."

In Language, the children engaged in story-telling; memorized songs; writing a play; types of seat-work involving sentence structure; oral composition with concrete illustration. Examples of the latter were: talks on the use of the bridle and an explanation of its parts. These talks were illustrated by a saddle and bridle brought to school by two of the boys.

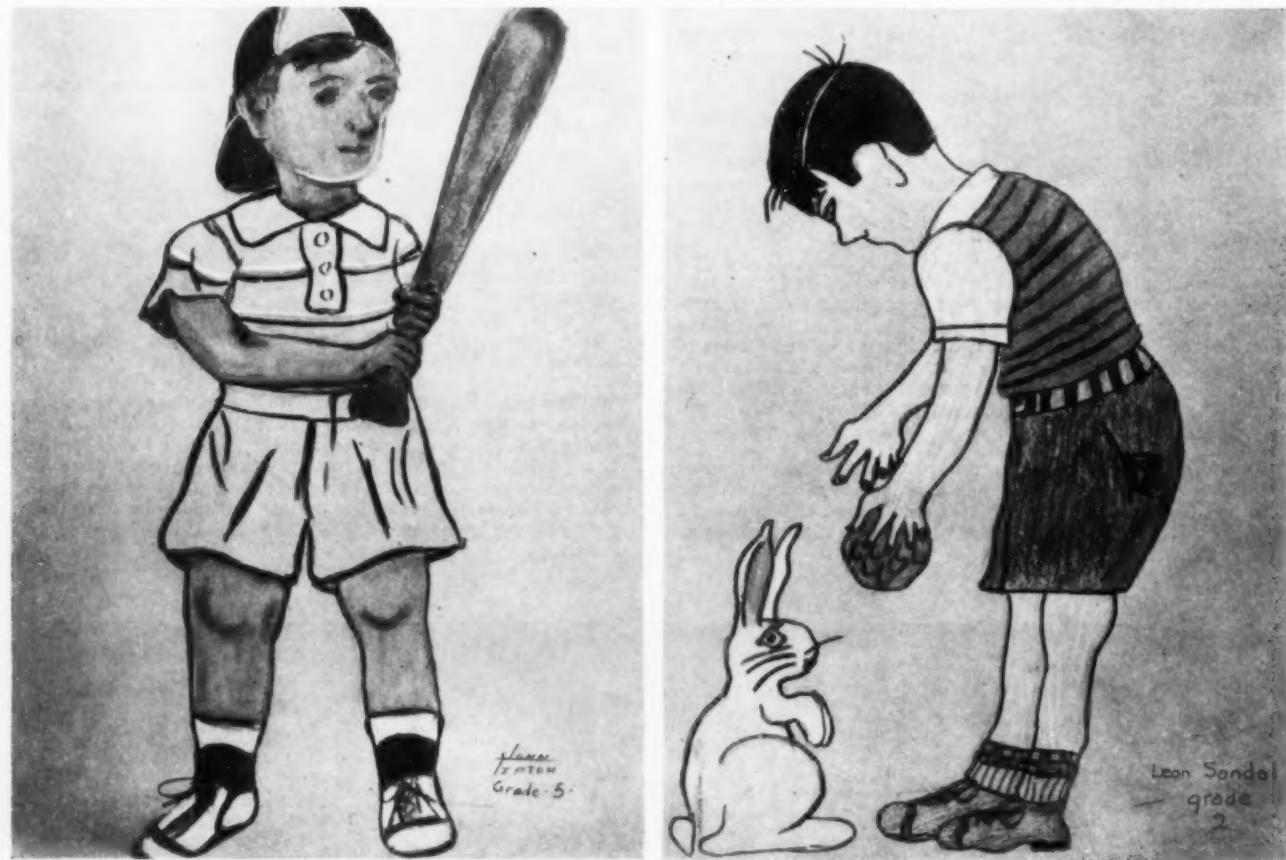
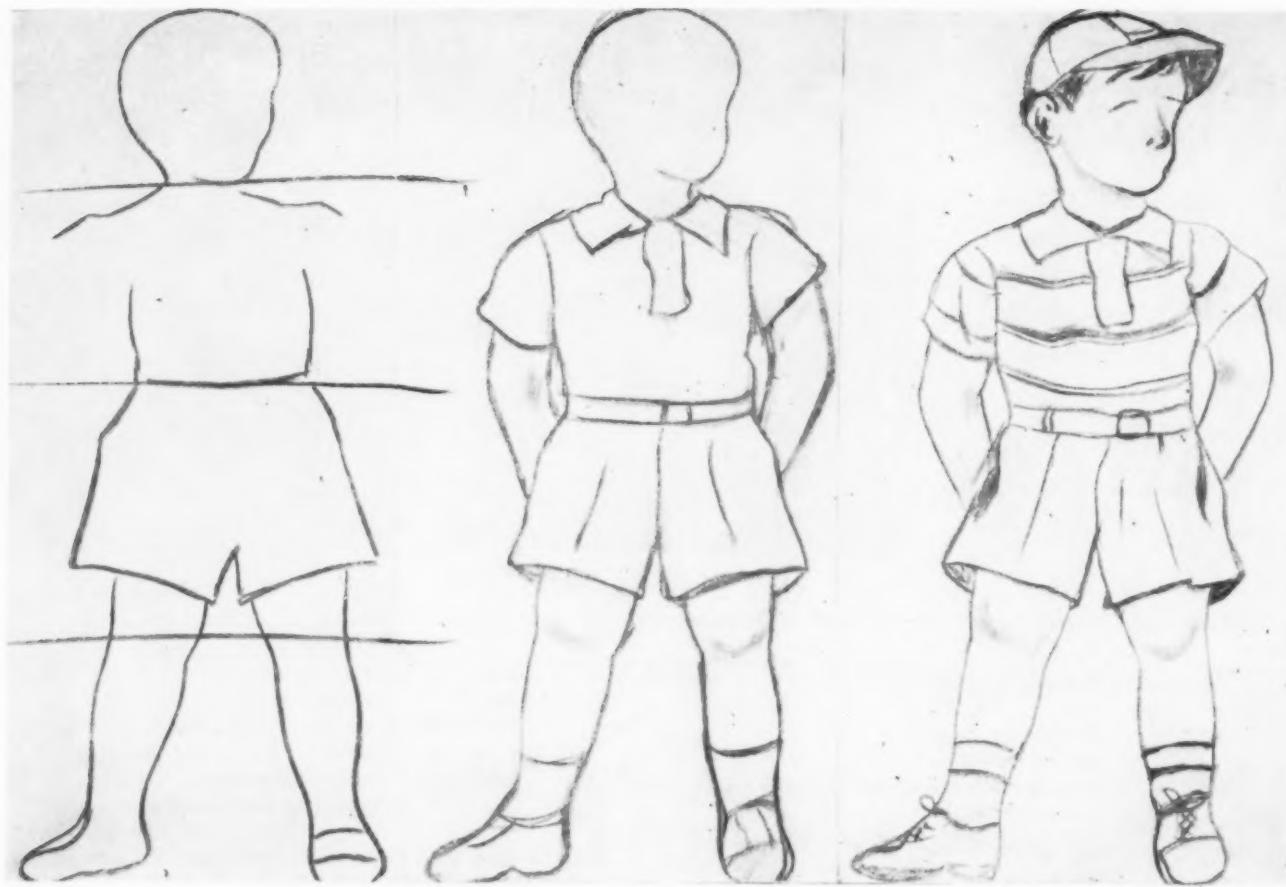
In Arithmetic, the children counted materials objectively; used addition and subtraction facts with their work; compared objects involving the use of arithmetical terms.

In Art, the pupils drew scenes depicting ranch life, modeled clay, constructed a miniature ranch, did wood burning, and built a chuck wagon to use in their assembly program.

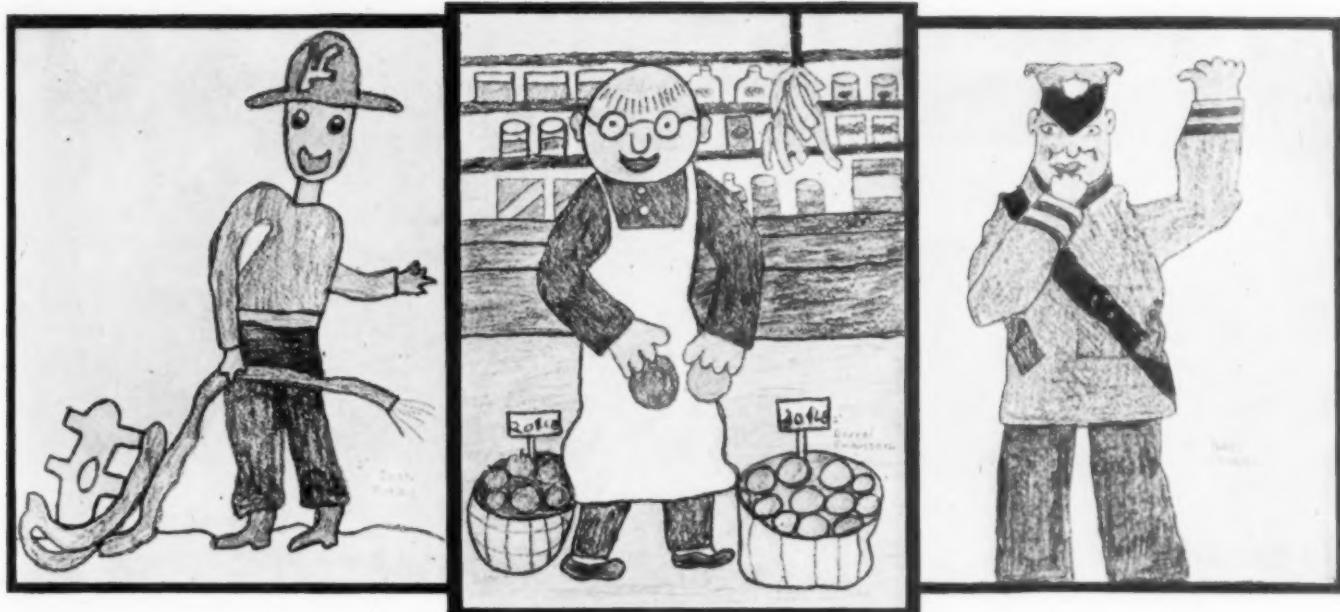
In Music, the children learned many cowboy songs as "Old Faithful" and "Home on the Range."

The unit was culminated in an assembly program and an excursion to the "Quien Sabe" Ranch. Throughout the unit the children acquired an increased ability to work together; learned how to obtain information from books; improved their ability to express ideas in talking to a group and drawing pictures; developed skill in the use of tools and materials; enriched their vocabularies by acquiring many new words; developed an understanding of ranch life.





A series of elementary figure drawings by a fifth grade child. These were drawn from life under the guidance of Beulah Ownby at the Kendall School in Tulsa, Oklahoma



COMMUNITY LIFE HELPERS

MRS. MADGE L. GIBBONS, Irving School, Tulsa, Oklahoma

- These charming pictures are the result of a problem in integration of home room and art in the study of "Community Life" in the second grade.
- The home room teacher prepared her classes by adding to their knowledge and interest in the "workers or helpers" of the community by carefully planned assignments in reading, stories told or written, exhibits of materials or products brought to class, and class projects or discussions.
- Perhaps one trip was made each month. An invitation was received by the classes from the firm or industry to be visited. The teacher conducted her classes to the place of interest, where an appointed guide took them through the factory or institution. He explained in detail various phases of the industry and directed their attention to the most interesting things. The children were encouraged to ask constructive questions. This rounded out their previous knowledge.
- The classes, after each visit, had the opportunity in the art room of expressing themselves. They drew from memory what they had seen. The drawings were constructively criticized by the pupils. One or several lessons were used in the art room following each visit in representing interesting parts of the visit.
- The interesting crayola drawings by second grade children show some of the characters. The policeman or traffic officer, the fireman, the grocer and the farmer.





Art as related to the home is integrated through cooking and flower arrangement as part of the art instruction in the schools of San Jose, California, Philoma Goldsworthy, Art Supervisor

The FRUIT STAND in PRIMARY GRADES

ELISE R. BOYLSTON

Project by
Miss Naomi Whatley
Teacher Third Grade
Moreland School
Atlanta, Georgia



WHEN one thinks of fruit, one thinks of health; therefore, to both teacher and pupils, the building of a fruit stand met with enthusiastic response when it was suggested by one of the children of the third grade of Moreland School as a project for the spring semester.

• The idea was initiated by a visit to the Municipal Market and to Sears Roebuck. There, the children saw the display of fruit, and they examined the stalls. It was later discussed, and the simplest type of stand imaginable was decided upon. It consisted of orange crates set on end as a base. These were nailed together, with two-inch by one-inch uprights at the corners. Strips of beaverboard were put across the top for shelves; and a piece of brown craft paper, scalloped at the bottom, was tacked to the uprights. This formed a band across the top. A piece of window molding on

the outside gave it a nice finish. One end folded back on hinges like a collapsible door to make an opening.

• With brown craft paper tacked around the outside of the boxes from the shelf to the floor, and a scalloped strip across the top, just below the shelves, to give a finish, it made an attractive stand, even before the decorations were added. For these, a red band was painted around the scalloped edges; and large and small bunches of cherries which had been used as decoration advertisements in a neighborhood grocery store, and donated to the class on request, were pasted at intervals on the paper.

• From another store came another advertisement—bananas painted on thin cardboard; and these were pasted to a brown paper stem and hung at the back of the stand. It made quite a realistic bunch.

(Continued on page 10-a)

OUR PLAYHOUSE

MARION FARNHAM
Head of Art Department
State Teachers College
West Chester, Pennsylvania



TO MAKE a playhouse large enough for the children to actually get into is much more fun for them to make but, because it takes up so much space in the classroom which is usually overflowing with children, it often has to be passed up by the teachers as a good but impractical activity.

• The summer session students of the State Teachers College at West Chester, Pennsylvania, made the one pictured here which has the double advantage of being large enough for the children to get into and it can also be folded out of the way when not in use.

• The three frames, 36 by 36 inches, were made by the school carpenter; the hinges are the double kind so the screen can be folded back on itself or turned inside out.

• Heavy paper was tacked on these frames and painted with finger paint and a cardboard comb. Ordinary show card colors mixed with wall paper paste is a good substitute for finger paint.

• The windows were cut out and cellophane was used for glass. The window strips were made of strips of drawing paper.

• The love seat and armchair are orange crates. The love seat back is covered with unbleached muslin made in the shape of a pillow case which slips over the back of the seat. The cushions are also of muslin and they are stuffed with crumpled newspaper. The bears were drawn and colored with wax crayons.

• The table is a piece of linoleum which we happened to have. It was rolled into a cylinder for the table pedestal. The table top is the lid of a butter tub.

(Continued on page 11-a)

ILLUSTRATION OKLAHOMA

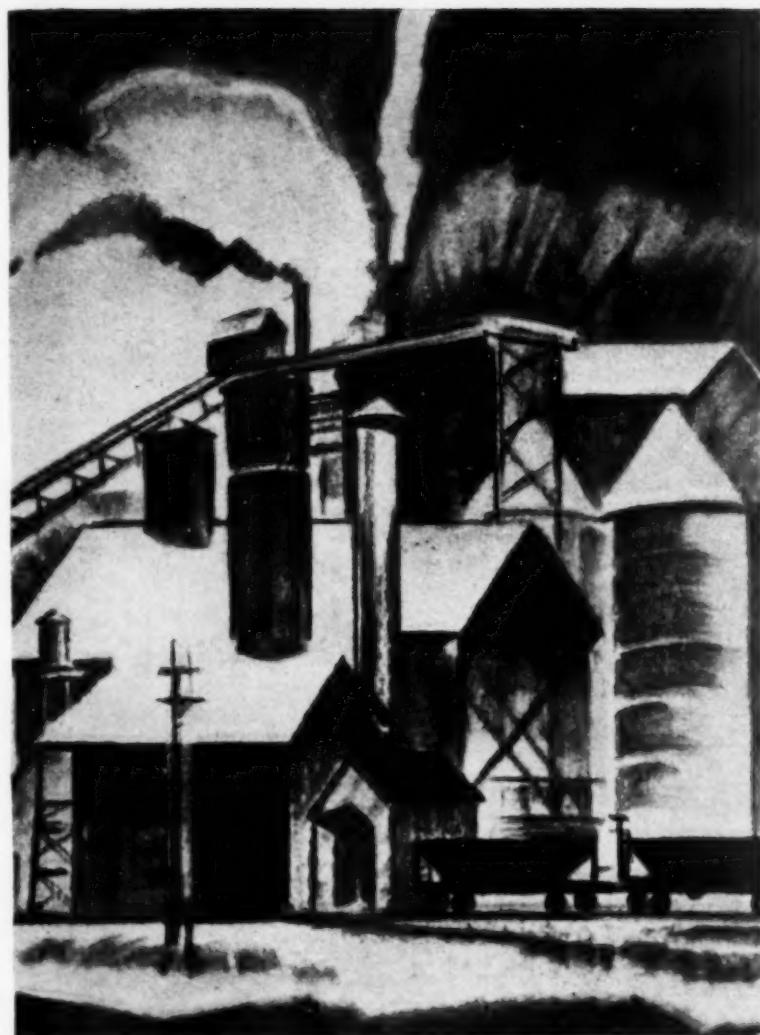
Blockprints by young students of the Whittier School, Tulsa, Oklahoma. Myrtle Spillman, Teacher.

The inspiration for the blockprints on this page grew out of the study of "Oklahoma, a Story of Romance and Achievement." The purpose of the study was to give to the future citizens of the state a background of their rich heritage so they will be inspired to enrich and perpetuate this heritage.

The blockprints depict Oklahoma at the time white settlers came in covered wagons and found the red man roaming the plains.



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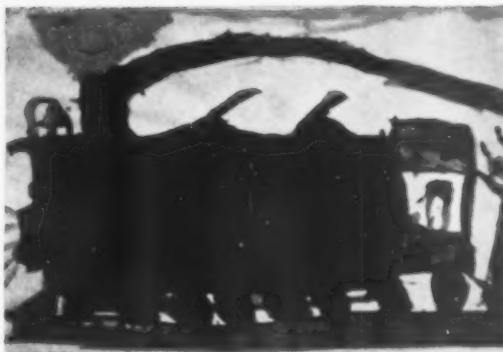
NO. D-8, 8 COLORS

NO. D-5, 5 COLORS

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The two principal speakers will be Prof. Hilda Taba of the staff of the University of Chicago, for the past five years engaged in Evaluation study under the General Education Board, and Rene d'Harnoncourt, member of the Indian Arts and Crafts Board, Washington, D.C., and organizer of the recent great American Indian Art Exhibition at the Museum of Modern Art. Dr. Taba will direct the discussions of all three days by summarizing the findings of both panel and general meetings, and Mr. d'Harnoncourt will give the keynote speech on the opening day, providing he is able to get to the West Coast in time.

**THE EASTERN ARTS ASSOCIATION
ART EDUCATION THE AMERICAN WAY**

Emphasis on the need for balance in a chaotic world and the values that may be contributed by well thought out art educational programs in the schools, will furnish the background for the meetings of teachers and supervisors of art, school superintendents and principals at the 32nd Annual Convention of the Eastern Arts Association which is to be held in New York City, April 16-19, with the Pennsylvania Hotel as headquarters.

It is being generally recognized by educators that the understanding and appreciation of art, with some participation in art activities, provide elements in the education of youth which make for richer and more effective living. These are important as steady influences in the individual and in society. They are certain to broaden and vitalize the individual's participation in vocational fields and in his fulfillment of the democratic life.



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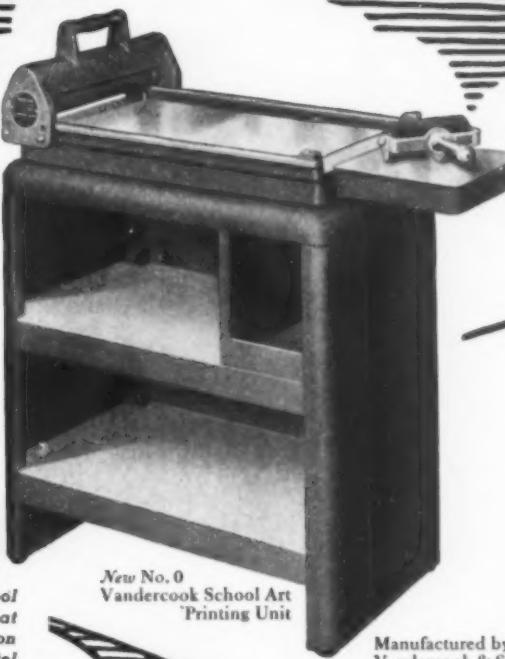
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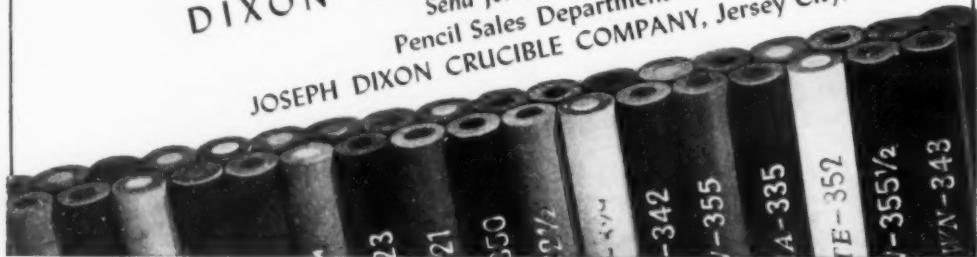
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The most effective ways to realize these values will be discussed from various angles at the eight general sessions and the thirty smaller group conferences which are scheduled in the program of the E.A.A. Convention.

Among the outstanding speakers who will address the general sessions are James Marshall, President of the New York City Board of Education; Dr. Edmund L. Tink, Superintendent of Schools, Kearney, N. J.; Mrs. Eleanor Nash of Bonwit-Teller Department Store, New York; Mrs. Lydia Powell of the Institute for Educational Research, Columbia University; Dr. Malcolm MacLean, President of Hampton Institute; Simon Moselsio, Sculptor; Eliot O'Hara, Painter; John Taylor Arms, President of the American Society of Etchers, and Frederick Robinson, Director of the Museum of Art, Springfield, Mass.

There will be exhibits of art work from grade schools, high schools and professional art schools. Exhibits of materials and equipment will acquaint art teachers with new teaching aids. Over 1500 persons are expected to attend the convention. About 200 members of the Association will have some part in the program.

The Annual Banquet will feature the presentation of Gold and Silver Awards to art educators for distinguished service. Further information may be secured from Raymond P. Ensign, Secretary, E.A.A., 250 East 43rd Street, New York City.

THURSDAY, APRIL 17

IS "VOCATIONAL GUIDANCE CLINIC" DAY
AT EASTERN ARTS CONVENTION

Vincent A. Roy, Supervisor
Art Education Department, Pratt Institute
Chairman of the Clinic
announces

The purpose of the clinic is to give the art teacher an opportunity to see, hear, and learn first hand about the essential activities in the various art professions as taught at the leading art schools in New York City. She will have an opportunity to learn of contemporary practices, trends, opportunities, and requirements in the several art fields. She will have the unusual experience of practically visiting a dozen art school studios in a few hours—all under one roof—for that many schools will move a portion of their studios to the Roof Garden of the Hotel Pennsylvania on Thursday, April 17, during the coming convention.

The following schools will participate: American School of Design, Art Students League, Cooper Union, Disney Studios, Grand Central School of Art, New York School of Fine and Applied Art, New School for Social Research, New York University, New York School of Applied Design for Women, National Academy of Design, Pratt Institute, Traphagen, Universal School of Handicrafts, White School of Photography.

Each school will represent a single art profession and will have an educational display which will show phases of the teaching activities for the specific profession. Aspects of the program which are characteristic of the particular course, such as typical processes, techniques, types of work, latest equipment and materials, will be ably demonstrated by advanced students from the art school. The heads of the respective departments as well as professionals from the field will be present to give brief talks and explanations.



Print, by Loren Anderson, made in 1939
Teacher—H. Macy, East High School, Des Moines, Iowa

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The principal speaker on vocational guidance at the general meeting preceding the clinics will be Mr. James C. Boudreau of Pratt Institute. As Director of one of the largest art schools in the country, Mr. Boudreau is well qualified to speak on the subject, especially since he personally checks on the majority of the nearly one thousand annual applicants for entrance to The Art School. He likewise keeps in close touch with their progress not only in school but also following graduation.

The Vocational Guidance program promises to be one of the outstanding features of this year's convention and should be attended by every art teacher who can possibly get away from her job long enough to make the trip to New York.

DEPARTMENT OF ART, N.E.A.

At one of the meetings of the Department of Art held in Atlantic City last month a questionnaire was passed out. Miss Robertson who is heading up the study would be pleased to have as many answers as possible so we publish the questions below.

1. Could you gather together a collection, however small, of good illustrative material showing incidents of everyday life in the United States, for exhibits to be sent to Latin America? (Must be easily transportable.)

2. Would you be interested in being exchanged as an art teacher, and if so:

Where lies your interest?

What chances are there that your principal or superintendent would take someone teaching art in that locality to take your place for the period—one semester, or one year?

Would you be able to finance your own transportation? (Exchange teachers have received as high as 50% reduction by boat.)

Would you be content to receive the salary of your exchange partner and have him or her receive yours?

3. Would you prefer to go to Latin America to study during vacations or on a sabbatical leave?

4. Would you be interested in receiving an art exhibit from Latin American students?

5. Would you be interested in contributing an art collection of the teachers in the United States?

6. What centers would exhibit material in your locality?

Anyone caring to assist, should send answers to Elizabeth Wells Robertson, Director of Art, 228 N. LaSalle St., Chicago, Ill.



OUR FEATURE FOR APRIL

PENCIL BROADSIDES

By Theodore Kautzky

The student of the pencil will find this book with its well arranged lessons a great aid to his progress. These lessons cover fundamental strokes; the indication of rough and smooth stonework; brickwork at large and small scale; various wood textures; structure and foliage of pine trees, oak trees, birch trees, and elm trees; the indication of roof textures; evergreen shrubbery, and flowers at large and small scale. A single lesson offers pointers on composition. Each lesson consists of brief yet adequate text, together with one or more illustrations. The latter are not only expertly done in Kautzky's inimitable manner, but they are reproduced by a gravure process on a paper of much the quality of that employed for the original drawings, with the result that the reproductions are practically indistinguishable from the originals. Lovers of pencil work will want this book for these reproductions. \$2.00 postpaid.

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THE ARTS IN THE CLASSROOM

By Natalie Robinson Cole

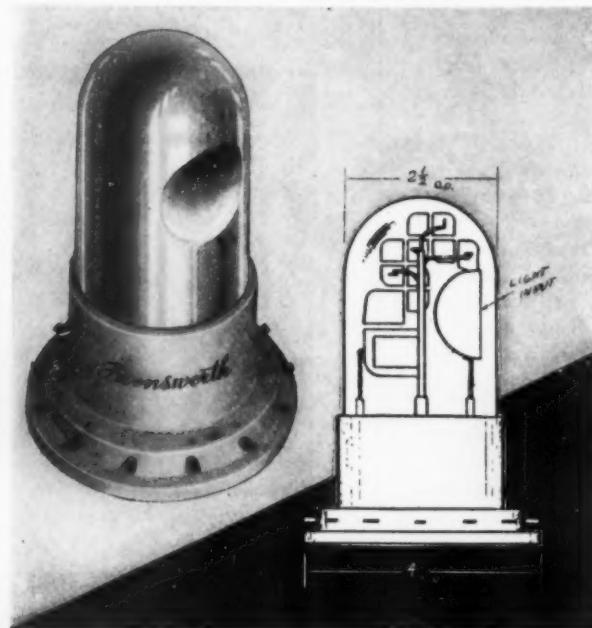
A unique book valuable to all progressive teachers of any of the arts: painting, clay work, design and block print, free rhythmic dancing, creative writing. • Miss Mabel Arbuckle, Director of Art Education, Detroit Public Schools—"I am glad to recommend *Arts in the Classroom* to Detroit Art instructors for purchase . . . It is clearly and simply presented with charming illustrations." • H. H. Giles, Department of Education, Ohio State University—"A book which teachers, supervisors and administrators will find very revealing . . . Exceedingly readable . . . The illustrations are superb." \$1.75.

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SOAP CARVING, by Lester Gaba. The Studio Publications, Inc., New York. Price, \$1.00.

Until you have seen this little book you cannot realize the possibilities of soap carving.

The author, Lester Gaba, is the man who first discovered its utility, and who is now famous throughout America for his clever models in display windows, advertisements, and illustrations. He explains in plain language its practical usefulness and how it is within the reach of everyone.

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The book, containing 80 pages, has 33 plates showing method and examples, and 4 pages of "patterns."

It is 5 1/2 by 7 inches in size.

PRACTICAL WOOD CARVING PROJECTS, by Enid Bell. Harper and Brothers, New York City. Price, \$2.00.

Written by a teacher of crafts and supplies a need to meet the ever-increasing field of wood carving. The book is arranged so the beginner can commence at once with simplified steps and go to work after the preliminaries onto actual projects. It is illustrated with many photographs and detailed working drawings. In addition to

(Continued on page 8-a)

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Grande. Stopover at El Paso for the one-day tour to Carlsbad Caverns National Park. (Quickest way to see the Caverns is from El Paso).

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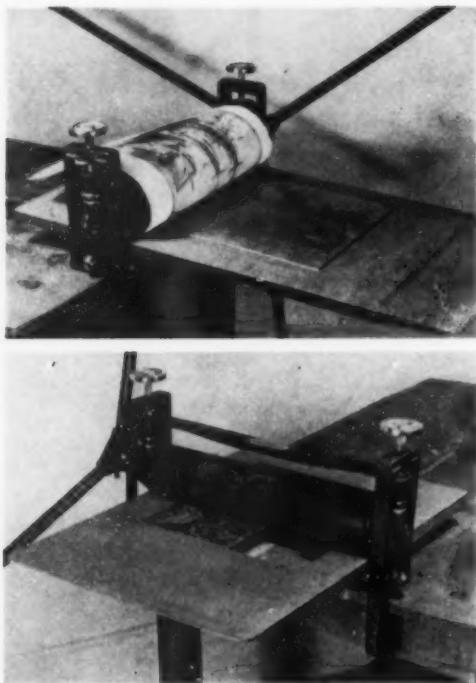
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NEW BOOKS

(Continued from page 6-a)

the carving of wood the book contains much useful information on tools, woods, finishes, making it a useful reference book for the shop library.

Size 5 $\frac{3}{4}$ by 8 $\frac{3}{4}$ with 145 pages, bound in cloth.

LIVING WITH ART, by Louis Cheskin. A. Kroch and Son, Publishers, Chicago. Price, \$2.50.

This book is one dedicated to adult education movement toward propagating the love for art in our daily life. It therefore has a worth-while message for all ages and it should be read by the student, layman, or progressive educator. The author believes European art is bound to tradition and that America has acquired some of the tradition but believes America is developing a new art culture. The book encourages an art that all can enjoy and an art that can improve our daily lives. He believes the successful art teacher must combine a sympathetic understanding of pupil character plus a thorough knowledge of the technical problems involved, and do creative work himself. Book size 5 $\frac{1}{2}$ by 8 inches, 233 pages, illustrated.

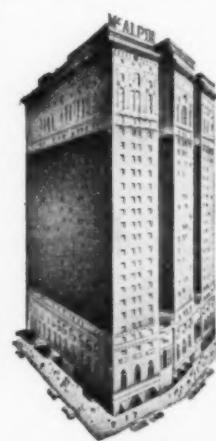
HOW TO DRAW BIRDS, by Raymond Shephard. The Studio Publications, London and New York. Price, \$1.00.

A booklet simplifying the sketching of birds by an artist who has made a special study of drawing birds. Most people enjoy birds and there are but few nature-lovers who would not enjoy sketching birds. This booklet will show simple approaches, through sketches of head, feet, and wing formations toward making good portraits of our feathered friends. The author emphasizes the ease with which sketching may be done if the student learns to "see properly." This applies to sketching any subject and is an essential fundamental in student training. The author has assembled a lot of good instruction on the sixty-four pages and it is written in a delightfully instructive way. Size, 5 $\frac{1}{2}$ by 7 inches, 64 pages, durable cloth, handy size for taking on a day's outing or a summer's vacation.

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REDISCOVERING THE ANTIQUITY "OLD SOUTH"

(Continued from page 263)

Dance is the most advertised there are many ceremonial dances that are more beautiful. By chance we once happened to be with a few other visitors at a pool where the Hopis gave their flute dance, a prayer dance for bringing plentiful springs of water. A procession of Indians approaching and observing a group of white visitors halted in their march down the mesa trail, and after a "huddle" conference a spokesman who could talk fairly well in English approached and in a gentle way stated that they did not expect people at the spring. Consequently they had decided not to give the dance until he had persuaded the head men that the Americans would be good and not photograph or draw pictures or talk or laugh while the dance was given. But, most of all, a promise must be made that none of the visitors would describe the ceremony or write about it afterwards. So the beautiful flute dance of the Hopis which we witnessed is one that I cannot describe and I believe that none of the witnesses there that day have ever broken their promise. At least I have never read a written description of it in any publication. Every trip to these remote primitive natural peoples develops some interesting unexpected experience.

● Besides the Hopis and their beautiful basketry and pottery there are the Navajos and their arts of silver work and weaving whose primitive designs are often twins to our so-called present "modern" designs. Living as nomads, following the pastures needed for their sheep, these "American Arabs" are an aloof but friendly pleasant people if they know you respect their handiwork.

● From Albuquerque one may, with short trips by auto, visit the wonderful sky city of Acoma perched on its once impregnable rock. Nearby is the Enchanted Mesa with its quaint legend. A little farther south is Zuni, all that is left of the fabulous Seven Cities of Cibola which resulted in history's greatest "wild goose chase" for gold by the Spanish conquistadores. Nearer to Albuquerque is the pueblo of Isleta, the first village contacted by Alvarado, and another pueblo not far away is that of Laguna, with a quaint church very picturesque and sketchable. Then there is San Domingo, most primitive of pueblos, where you may lose your camera if you bring it with you or attempt photographing. Farther away are the Jemez Ruins and the interesting Indian Pueblos of Jemez, Tsia, Santa Ana, San Felipe and Cochiti, nearly all pottery or basket centers. Near Albuquerque at Bernalillo, are the recently excavated Kuahua Ruins, the largest of the towns known to Coronado in 1540-52. In a square, subterranean Kiva, the walls contained decorations which proved to be seventeen layers of "murals." Excavation indicates its people excelled in pottery, the weaving of fine textiles and turquoise ornaments. A museum has been erected on the site to house the exhibits of material discovered.

● There is the Petrified Forest, Meteor Crater, Painted Desert, Rainbow Stone Bridge, the famous Rock with Spanish inscriptions, and scores of worth-while educational points of interest to be seen in this section; too many to put down in this one Art Travel story. Each day for months can be gainfully occupied by the visitor to New Mexico.

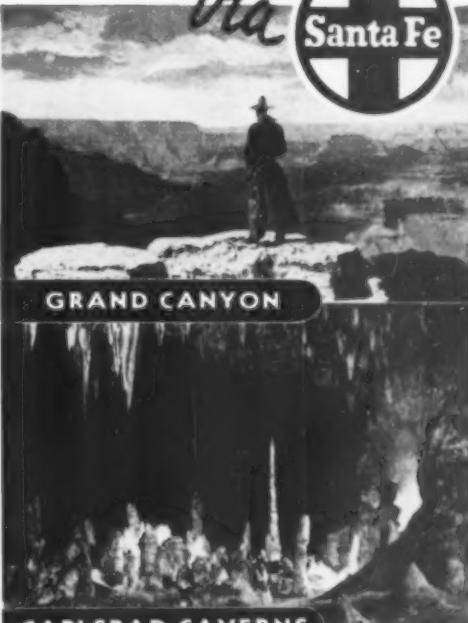
● Now, if when leaving San Antonio, Texas, you do not come northward to Albuquerque but prefer to keep eastward, there is the quaint old French Quarter of New Orleans and the Plantation Country to beckon you to the famed cuisine menus and hospitality of the Old South.

● The history of French Louisiana is so involved with the French and Spanish changes and the Territory of Florida so mixed up with the Territory of Mississippi that the makers of American schoolbook histories undoubtedly decided it would take three separate books to even include only a general description. Therefore, aside from the battle of New Orleans and its colorful figure of Lafitte the Pirate, much of the rest was ignored.

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• However, a little reading of the Southern States early history reveals many new old history notes of great interest. While in New Orleans we attended a reception given by the D.A.R. Chapter of New Orleans in which the historian-speaker told of the aid to the success of the American Revolution by the Spanish Governor Bernardo de Galves (1756-94), a brilliant young man of only twenty-one years. When Spain became an ally of our struggling young nation against Great Britain, "Galves in a series of energetic and brilliant campaigns (1779-81) captured all the important posts in the British Colony of West Florida." This assistance by Galves prevented Cornwallis' retreat into Florida and resulted in his surrender to Washington at Yorktown, terminating the British occupation of the colonies.¹

• New Orleans with its Cabildo and French Quarters, Spring Fiesta, Plantation Tours, its many antique shops, Art Exhibitions, Flower Parades and Flower Shows creates a Museum City. Anyone on an art travel tour can easily spend two weeks in the French Quarter without visiting the modern part of New Orleans. It is an old world gem in a setting of New World modernity and is alone worth a trip to New Orleans.

• A circle tour may be made from New Orleans to Mobile and Natchez, where famous gardens of Azaleas and other Southern Flower Pilgrimages are given. Natchez through its Pilgrimage Garden Club and Natchez Garden Club during the month of March conduct Pilgrimages through the gardens and interiors of the old Colonial homes of Natchez. These tours have become nationally noted.

• Natchez, founded and built in 1788 by the young Spanish Governor Gayoso deLemos, became the Spanish capital of an immense empire. He designed and built the Governor's Palace and named it Concordia (Concord) "because he felt it expressed the condition and sentiment of his subjects, who though drawn from every nation and clime dwelt side by side in amity."²

• Claiborne, noted Mississippi historian, states that Natchez under Governor Gayoso became a retreat for those persecuted in other sections for their religious beliefs. He writes "There was in fact more religious freedom and toleration for Protestants in Natchez district than Catholics, or dissenters from the ruling denominations, enjoyed in either the Old or New England."³ Sir William Dunbar, a British subject who settled in the Natchez region in 1775, wrote that there was "no interference with rights of conscience" and "British property is in perfect security. An Englishman may come here and recover his debts and obtain justice as soon as in Westminster Hall."⁴

• Natchez is full of art values combined with history of stirring colonial periods. We were fortunate in finding as a guide to Natchez, Mrs. Grace Livingston, an educator in the Natchez Schools, who acted as our guide in seeing the colonial homes. Her thorough knowledge and information on the history and contents of the homes will prove especially valuable to those making an art Pilgrimage to historic Natchez.

THE FRUIT STAND IN THE PRIMARY GRADES

(Continued from page 287)

• Then came the modeling of apples, peaches, pears and oranges, tangerines, bunches of grapes and cherries. Small twigs for stems were stuck into the apples while the clay was soft; and the dent in the end of the orange was made with the blunt part of a pencil.

• Grapes were made into bunches by the aid of tiny flexible wires salvaged from milk bottles tops; and the blush on peaches and pears was applied with a piece of felt or cotton rubbed on a

¹Encyclopedia Britannica, Louisiana, page 430

²"Mississippi History," J. F. H. Claiborne, pp. 136-137

³Ibid.

⁴"Mississippi, the Heart of the South," Dunbar Rowland, page 297

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discarded cake of rouge. Tempera paint was used to color the fruit; and a coat of shellac prevented it from getting soiled by little fingers.

• Real fruit baskets made the modeled pieces seem more realistic; and paper plates, decorated with colored pictures of fruit cut from canned fruit jackets and shellacked, were lovely when finished.

• Small coconuts, decorated with eyes, nose and mouth, and a bright paper cap perched on top of each, made cunning monkey faces. These were used as centerpieces for individual tables.

• For the dramatic side, costumes were made and used by the children. Paper caps and aprons made from sugar-sacks, were worn by the boys who stood behind the counter; and fruits (cut double)—peaches, oranges, and pears, were swung over the shoulders and held together by strips of adhesive tape.

• "Fruit for Health" was the big slogan used throughout the project; but many other subjects were involved—conversation and table etiquette, arithmetic in buying and selling as well as building, courtesy in telephone conversations, and original poems, stories and plays.

• And after all was said and done, the third grade of Moreland School under the direction of Miss Naomi Whatley had had almost as fine a time as if the fruit stand had held luscious oranges and apples instead of make-believe ones.

OUR PLAYHOUSE

(Continued from page 287)

• The lamp is a pickle bottle filled with colored water. The lampshade is a Dixie cup.

• The window curtains are sheets of tissue wrapping paper decorated with wax crayons.

• The clock is the top of a coffee can and the weights are milk-bottle tops.

• The rag rug is braided of old rags.

• The booklet on the table contains the story of the building and furnishing of "Our Playhouse."

• A painted clay pig and silhouettes of bunnies complete the furnishing.

• The outside of the house was painted to represent clapboards and blue-green blinds are painted on either side of the windows.

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